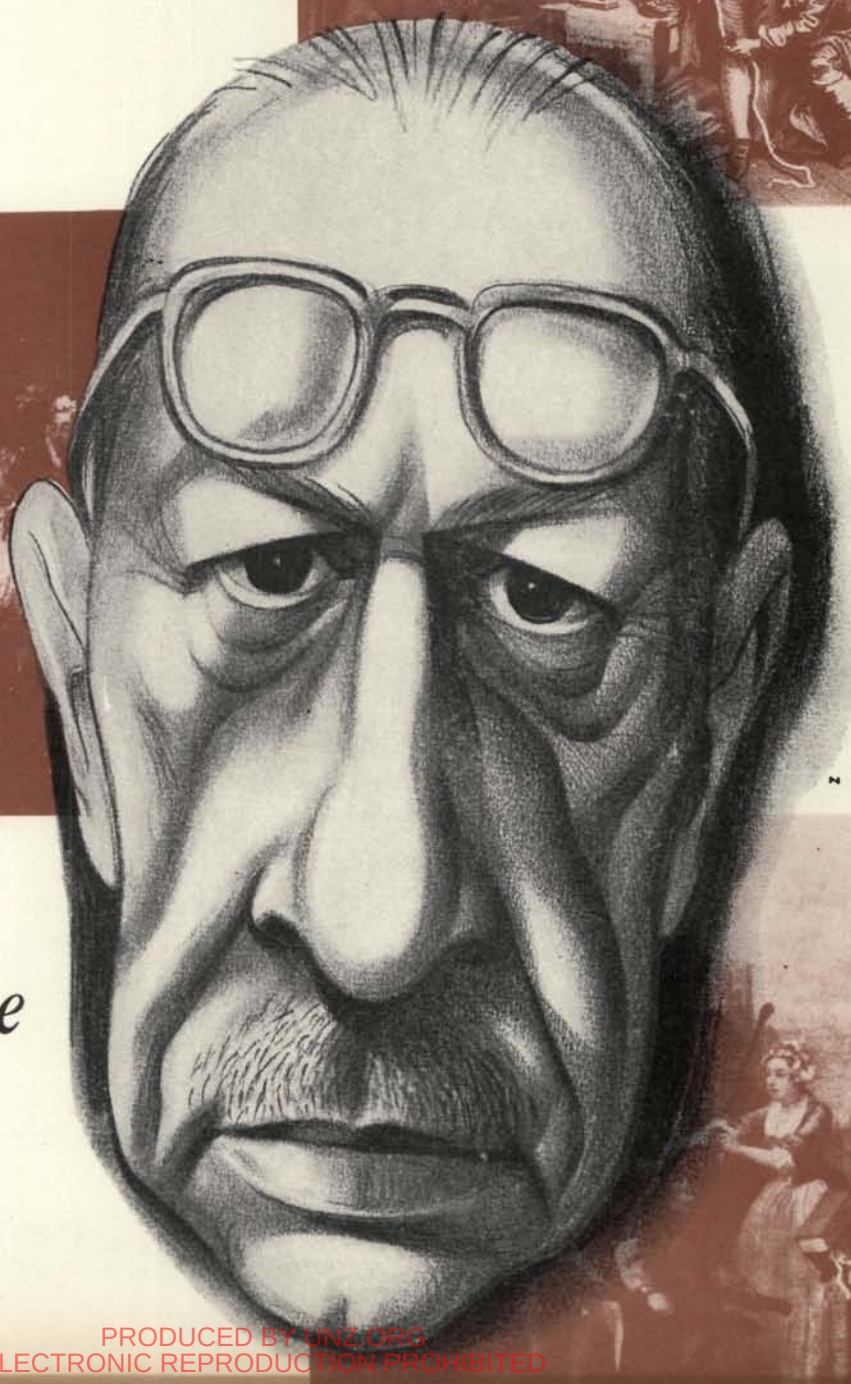
Saturday Review

FEBRUARY 14, 1953 TWENTY CENTS

LITERATURE BY SLIDE RULE

By STEPHEN E. FITZGERALD

Igor Stravinsky, composer of "The Rake's Progress."
(See page 43)



Industry & the Old Barn

By D. W. BROGAN

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It is difficult to write a definition of the American way.
But it is easy to find good examples. Here is one:

"The rats and the mice, did lead me such a life..."

Have you heard the story of Jasper, Indiana? The town the rats deserted? And the flies deserted? The garbage-less, and the garbage-man-less town?

Ingenious city fathers had an idea, now known as the "Jasper Plan," already spreading to other towns.

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We're telling you this story with another point in mind. Somebody has to pioneer things. Somebody has to dream a bit, work a lot, spend a lot, and worry a lot to get better things going. Finally things happen.

Looking ahead, five, ten, fifteen years — and doing something — is the aim of General Electric. We like the responsibility, because we like the results. We think you do too.

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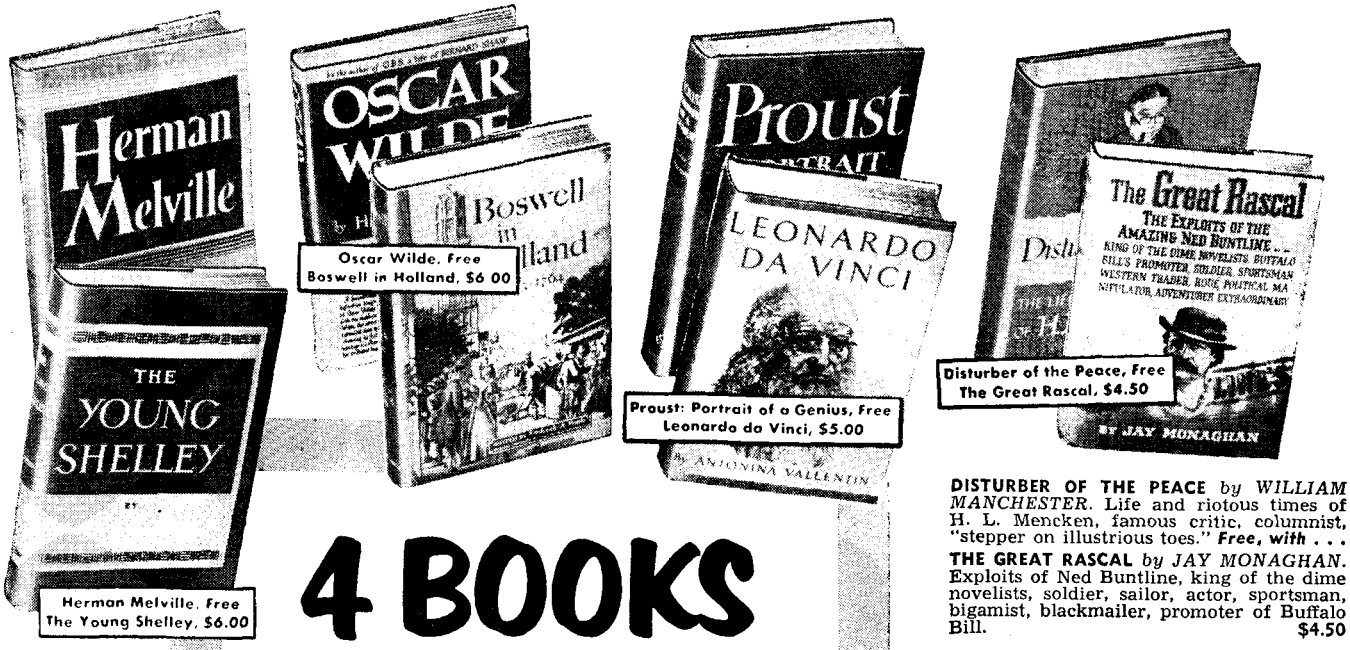

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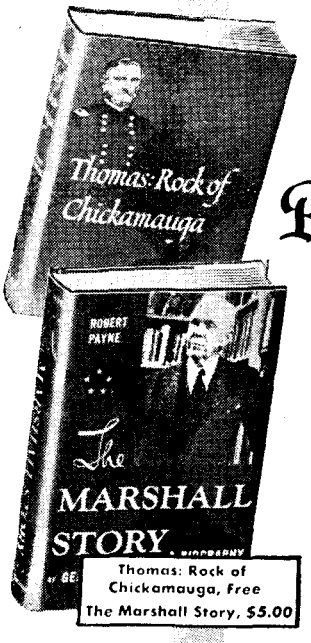

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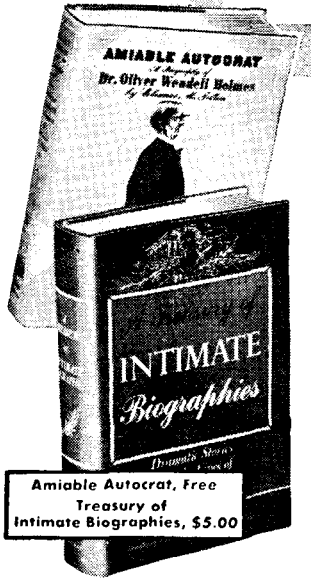

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WESTPORT WOMAN WRITES FIRST UP-TO-DATE ETIQUETTE BOOK
—Headline in Connecticut paper

Miss Amy Vanderbilt lived in Connecticut,
And so she could write such a good book of etiquette.[1]

Amy mixed with Connecticut people,
And she learned (if you'll pardon the pun)
That to study Connecticut *mores*
Could be helpful in *mores* than one.

For Connecticut people are solemn,
And Connecticut people are grave,
And Connecticut people, by instinct,
Seem to know just how to behave.

And Connecticut's strong on tradition—
She found as she canvassed the state—
Yet in conduct and manners Connecticut
Has managed to keep up-to-date.

So Connecticut served her as model,
Since Connecticut's always correct.
(Though she *did* go to out-of-state experts,[2]
To have each detail double-checked;
And it's true she was born in New York[3]—
As a genuine Vanderbilt would be—
So you know her advice is both new and complete—
As advice in this kind of book should be.)

Still—because Amy Vanderbilt lived in Connecticut
She was able to write such a *good* book of etiquette.[4]

L. L. Day
EDITOR-AT-LARGE

[1] Amy Vanderbilt's Complete Book of Etiquette: A Guide to Gracious Living, 700 pages. Price: $5; thumb-indexed, $5.75.

[2] In preparing her book Miss Vanderbilt consulted leading social figures, diplomats, clergymen of all faiths, genealogists, experts on food, jewelers, florists, clothiers, educators, bankers, and businessmen.

[3] On Staten Island, to be exact.

[4] Just published by Doubleday & Co., 575 Madison Ave., New York 22, N. Y., and available at all booksellers.

(Advertisement)

The Saturday Review

FEBRUARY 14, 1953

Cover Drawing by Sam Norkin

Paintings by William Hogarth from "The Rake's Progress."
From Top to Bottom: "The Inheritance," "The Orgy," and "The Arrest."

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"The railroads are a great machine which combines a vast variety of apparatus, devices and processes to turn manpower and fuel into ton-miles of freight service and passenger-miles of travel." Some of the ways in which new developments are combined with tested fundamentals on the 225,000-mile "proving ground" of American railroads, and some of the advances in actual results, are outlined in this article by one who is in a position to see the whole picture.

THE ADVANCING RAILS

By WILLIAM T. FARICY

President, Association of American Railroads

Nineteen twenty-one is a benchmark year in American transportation. It was the first full year after Congress and the country turned from the government operation of railroads of the World War I period and returned the railroads to private management. It marked the beginning of tremendous and dramatic changes in transportation, not the least of which have come about in railroading itself.

Back in 1921 government expenditures on building inland waterways were just in their beginning. Since then, the government has spent on such projects three times as much as had been spent in all the preceding century, with resulting changes in the transportation picture.

Back in 1921 the pneumatic truck tire was just coming into use and the business of intercity commercial transportation by motor vehicle was in its infancy. Since then, the total number of motor vehicles has been multiplied five times and the proportion of trucks to total motor vehicles has gone up half again as much as it was then. The resulting changes in the pattern of transportation are visible on every street and highway.

Back in 1921 commercial flying of air mail had just been inaugurated and general commercial transportation by air was still to be born. In the years since then, planes have multiplied in number and grown in size, cities have built more and larger airports to accommodate more and larger planes, the Federal Government has assisted in airport building and has provided and operates special airways with navigation and control features. A new industry of commercial air transportation has been created.

Transportation of crude petroleum by pipeline was well established before 1921 but since then the network of lines has been greatly extended and whole new networks of lines have come into being to carry refined petroleum products and natural gas in vast volume and over long distances.

The Growth of the Service

Beneath the earth, then, as well as on the earth, on the water and in the air, the past thirty years have seen changes in transportation plant and methods so profound and so dramatic that in the minds of many they have overshadowed the parallel advances made in the older method of transport by rail. To some, they may have seemed to forecast even the ultimate eclipse of the rails.

But with all the changes, the railroads have not only stayed in business but have gone ahead to render more service and better service to agriculture, to industry and to the defense of the nation. In 1921 the railroads performed freight service equivalent to moving 2,900 tons of freight one mile for every man, woman and child in the United States. By the peak prewar year of 1929, that amount of railroad service had grown to 3,700 ton-miles per capita. But in 1951, the railroads moved 4,200 ton-miles per capita and, during the peak years of the second World War, they had been called upon to move more than 5,500 ton-miles per year for each one of us in the country.

The people of this country continue to need railroads, and to need them more and more—especially in time of war, rearmament and national emergency. Then what have the railroads done to keep abreast of these needs?

The measure of what railroads have done is not to be found in any mere

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catalogue of new devices adopted and new methods put into effect. I could list here more new and important advances in plant and methods than space permits or a reader's patience would tolerate. But the railroad is not a mere aggregation of devices and apparatus. The railroad, rightly viewed, is a machine, and the railroads as a whole are a great machine, which combines a vast variety of apparatus, devices and processes to turn manpower and fuel into ton-miles of freight service and passenger-miles of travel. The real measure of the advance of the railroads is to be found, therefore, in the way in which new developments and tested fundamentals are combined to produce transportation service with maximum economy and minimum expenditure of manpower, fuel and materials.

So, as a measure of the real advance of the railroads in the past three decades, let's take a look at how these elements were combined and used in 1921 and, thirty years later, in 1951.

Holding Down the Cost

The working time of employees for which railroads paid $1.00 in 1921 cost them $2.81 in 1951. For fuel, materials and supplies which cost $1.00 in 1921, the railroads paid in 1951 an average of $2.20. Taxes which took 5 cents out of each dollar of revenue in 1921, took 11½ cents in 1951. Wages, fuel, supplies and taxes make up at least 90 per cent of the cost of operating railroads, and every one of these items has more than doubled since 1921. Yet the ton-miles of freight service for which shippers paid in 1921 an average of $1.00 cost them in 1951 only $1.05, while the passenger-miles for which you paid $1.00 in 1921 actually cost you only 81 cents in 1951.

Of course it would not have been possible to move 1951 traffic with the railroad plant of 1921, but if it could have been done, the cost to the railroads of doing the work with that plant, but with wages, prices and taxes at present levels, would have been nearly three times what it cost to do the job with the improved plant of today. Necessarily, under such conditions freight rates and passenger fares would have had to be very much higher than they are now.

Efficiency: 1951 or 1921

The story back of this tremendous advance in efficiency and economy is one of research and invention, of investment in improved plant and equipment, of application of the new and better methods of operation which improved plant and equipment made possible.

Note that I do not say enlarged plant for in miles of track and in number of locomotives and cars the plant of 1921 was larger than that of the present day. But in capacity and efficiency the 1951 railroad is so greatly different from that of thirty years ago as to warrant the statement that we have railroads which in essentials are new.

Let us turn our thoughts back to the railroads of 1921 for a moment. There were 2,600,000 freight cars on the rails in that year. The output of freight service was 310 billion ton-miles. Of course 1921 was a year of business recession but even at the peak of the boom of the 1920's, when the railroad plant was working at capacity, a similar number of freight cars turned out only 450 billion ton-miles. Last year, with half a million fewer cars than were in use in the 1920's, the railroads produced 647 billion ton-miles of transportation—getting 80 per cent more service out of the average freight car than in the prewar peak of 1929.

Back in 1921 the railroads had 65,000 locomotives, of which all but 364 were steam power. The diesel locomotive was yet to be thought of. Since 1921 we first saw the development of the modern high-horsepower, high-speed, high-efficiency steam locomotive and then the introduction and rapid adoption of the diesel electric locomotive. So rapid has been this adoption that today 65 per cent of all freight service, more than 70 per cent of all passenger service and more than 75 per cent of all yard service is rendered by diesel electric locomotives. And 97 per cent of the diesel electric locomotives which are performing this service have been bought since 1940. More than 82 per cent have been bought since the end of World War II, and more than 38 per cent just in the two years, 1950 and 1951.

Right now we are seeing the beginnings of what may be a still further development in the use of turbine locomotives of at least three different types —steam turbines, oil-burning gas turbines and coal-burning gas turbines. In no field of transportation is there greater or more rapid change than in the motive power of American railroads.

And who can say that we may not have atomic powered locomotives some day? They are not yet in sight, but for four years now the Association of American Railroads has had a competent mechanical engineer duly accredited to the Atomic Energy Commission. One of his assignments is to observe, insofar as security regulations permit observation, the workings of the Commission staff to the end that whenever atomic power becomes practically usable for locomotion, the railroads will be ready to apply it.

As was said before, there were no diesel electric locomotives on American railroads in 1921. Neither were there any air-conditioned passenger cars, nor streamlined trains. Today virtually every passenger car in regular through service is air-conditioned and streamlined trains have become so prevalent that on main lines of principal passenger-carrying railroads they are now the rule rather than the exception.

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Electronic Railroading

In 1921 there were only the rudimentary beginnings of automatic train control, and the marvel of centralized traffic control was still in the future. Now, on hundreds of stretches of railroads, switches are thrown and signals are set over districts of as much as 200 or 300 miles by one man seated before an illuminated map on which moving trains automatically show their position. In 1921 there were no coded track circuits which now transmit information in such detail and completeness that it might be said the signals do everything but talk. And even talking has been added in the postwar years as the equipment has become available, through the use of communication between moving trains and fixed stations, now widely adopted on at least fifty railroads.

In 1921 there were no push-button yards where electronics and compressed air, cooperating with gravity, enable one hump switch engine and a few men to do the work which in flat switching yards would have required the services of a fleet of engines and a much greater number of men.

The recorded and measured advance in actual results made possible by these and hundreds of other changes on the railroads will stand comparison with those of any segment of American industry. They are not the record of an industry which is static or asleep—or even the record of an industry which has just been awakened. They are the product of unremitting research, invention, ingenuity and investment. They are the achievement of an industry alert to present opportunities and alive to future possibilities.

The Basic Principles

Fundamental features of this railroad industry were arrived at long ago. There is the track, a surface unique upon the face of the earth which makes it possible for units of locomotive power to pull whole trains of cars. There is the principle of the train made up of separately and individually loaded cars combined into a mass unit for movement. There is the principle of standardization and interchangeability which permits the cars of any railroad to be operated in the trains and on the tracks of any other—and by so doing makes possible the truly continental character of American commerce.

These fundamentals which have shaped the growth and development of rails remain unchanged. Vast changes have occurred in the manner in which these fundamentals are applied to the job of transportation. One reason why they have so largely escaped general notice is that changes in railroading are necessarily in the line of evolutionary development rather than revolutionary departure.

Take, for example, the steel rail which is at the very foundation of our commerce. To the naked eye the only change observable in the past thirty years has been an increase of about 20 per cent in average weight. But this increase in weight is the smallest part of the change. As a result of protracted research carried on jointly by the railroads and the steel companies, the advances of metallurgy, manufacture and design have been such that rail laid today is only one-fourth as much subject to breakage as the rail of thirty years ago and will give 50 per cent more service life. The number of rail joints has been reduced since 1921 by lengthening the rail from 33 to 39 feet, a length which is soon to be doubled when the rolling of 78 foot rail begins. In many instances, rails are welded together end to end in long stretches of continuous or jointless rail.

What is true of rail is true in greater or less degree of every other element in the structure of the tracks. The average life of crossties has been more than doubled, for example, and the search for improved protection against decay and mechanical wear continues with some thirty different kinds of ties and methods of treatment being subjected to service tests.

The Biggest Proving Ground

One of the curious misconceptions about railroads is the belief that the industry has no proving ground to try out new ways of doing things. The railroads have the biggest proving ground in the world, and the only one big enough for their purposes, in their 225,000 miles of line. Sections of this trackage do not have to be set aside as "railroad proving grounds" because any and all of it is available to try out under test conditions new ways of construction, new types of equipment, new methods of operation, or any new idea or combination of ideas which offers enough promise in the laboratory to warrant testing in service.

At any given time many miles of railroad are so used under test conditions as carefully controlled as if the track were permanently set aside and devoted exclusively to these purposes. These tests may be short stretches of some particular track material or method of construction. Or they may be stretches of a hundred miles of line on which the performance of new types of freight car trucks, to take only one example, is tried out under operating conditions in test trains containing instrument cars which are really rolling laboratories.

Perhaps as good an example as any of how these things are tried out on the railroads is the story of the development in recent years of better freight car air brakes. The first testing was done with sets of air brakes of new types arranged on test racks in the laboratory at Purdue University to simulate the workings on a train of 100 cars. The type of brake which performed best on the test rack was installed in a special train in which the number of cars had been increased to 150. This train, which contained a number of instrument cars to record

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performance, was operated on mountain railroads in Oregon and California. After this test, the brakes were returned to the laboratory to work out defects which had developed in the field. Then they were re-installed in a 150 car train and once more subjected to road tests, this time in Pennsylvania, before the new air brake was declared ready for general use. The cost to the railroads and the air brake companies for the entire test was in the neighborhood of ten million dollars—and now the whole process is being repeated in laboratory and train tests of still another brake—this latest one designed to handle trains more smoothly by varying the braking pressure according to the loaded or light weight of the cars.

This combination of laboratory research and field testing on the proving ground of our railroad tracks is essential in the further advancement of the industry. Much, though not all, of the laboratory work is done in the Central Research Laboratory of the Association of American Railroads located on the campus of the Illinois Institute of Technology in Chicago. No sooner was this large laboratory opened in 1950 than the rapidly growing research program of the Association of American Railroads began to outgrow it, and today we are going ahead with an additional building for enlarged mechanical research. A major project in this field, being pursued not only at the AAR laboratory but also by the Armour Research Institute of Chicago and the Franklin Institute of Philadelphia, looks toward improvement in the design, metallurgy, lubrication and performance of axle bearings of freight cars in our constant war on that enemy of railroad performance, the hot box.

Important as are axle bearings, they are, however, but one detail of freight cars—and freight cars are but one part of the whole great machine of the railroads. To measure the advancement of the enterprise as a whole, it is necessary to look at operations as a whole. There is no one measurement which reflects the results of all the changes and advances but the one which comes nearest to doing so is the hourly transportation output of the average freight train—a figure which reflects not only train loads but train speeds. So great has been the increase in both these factors that the average freight train of 1951 turned out almost three times as many ton-miles of transportation service per hour as the average train of 1921; almost twice as much as the train of 1931; and nearly 50 per cent more than the train of 1941.

The Needs of Tomorrow

Who, thirty years ago, could have foreseen the advances which have been made in railroading? And who today can say what the advance will be in the decades ahead?

Certain it is that never has there been greater zeal and activity in pushing out the frontiers of knowledge than there is today. And certain it is that much of the new knowledge to be gained can be, and will be, applied to railroads and railroading. Certain it is that the gains to be achieved will benefit not merely railroads but all of us in an America whose production, whose very life, depends on steel rails.

Just as the transportation needs of 1951 could not have been met by the railroad plant of 1921, so the needs of 1981, or for that matter the needs of 1961, cannot be met to the full with the plant, equipment and methods of 1951. To meet ever-growing needs with ever-better service, rendered at decreasing costs, there must be unremitting research and invention. But the most devoted and ingenious research is not enough by itself, unless somewhere there is someone willing to invest the money it takes to put the results of research to work. And that willingness to invest—so essential to the life of any business in a free-enterprise economy—depends upon earnings, or the prospect of earnings.

Railroad earnings have not been sufficient in these postwar years to warrant investment on the scale which is required. And yet during those same years the railroads have invested an average of more than a billion dollars a year in better tracks and terminals, better shops and signals, better cars and engines, better everything.

This tremendous program of improvement has been, on the part of the railroads, an act of faith—faith that the public and the government will come to recognize the railroads for the highly competitive industry they are rather than the monopoly they are supposed once to have been; faith that railroad management will be granted greater latitude to adjust rates, fares and services to changing and flexible conditions; faith that railroads will be recognized and treated as a business, created by private investment, subject to the same economic necessities as any other business, and entitled to the same chance to operate on a business basis, without the added pressures of unnecessarily rigid restrictions or of government-aided competition.

We have it on Scriptural authority that faith will move mountains—but I suppose this to mean that the actual moving job has to be done with the tools which someone has the faith to provide. The people who have invested in railroads have provided for America a great machine for moving mountains of goods and products—a machine which in World War II moved more than 90 per cent of all war freight, and which today, and on any other average day, moved more than ten ton-miles for every man, woman and child in the United States. On faith, a tremendous job has been done, striking advances have been made. And if that faith shall prove to have been justified, jobs bigger than we have yet seen will be done, and advances even more striking will be made as America moves forward to her great destiny.

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Good News

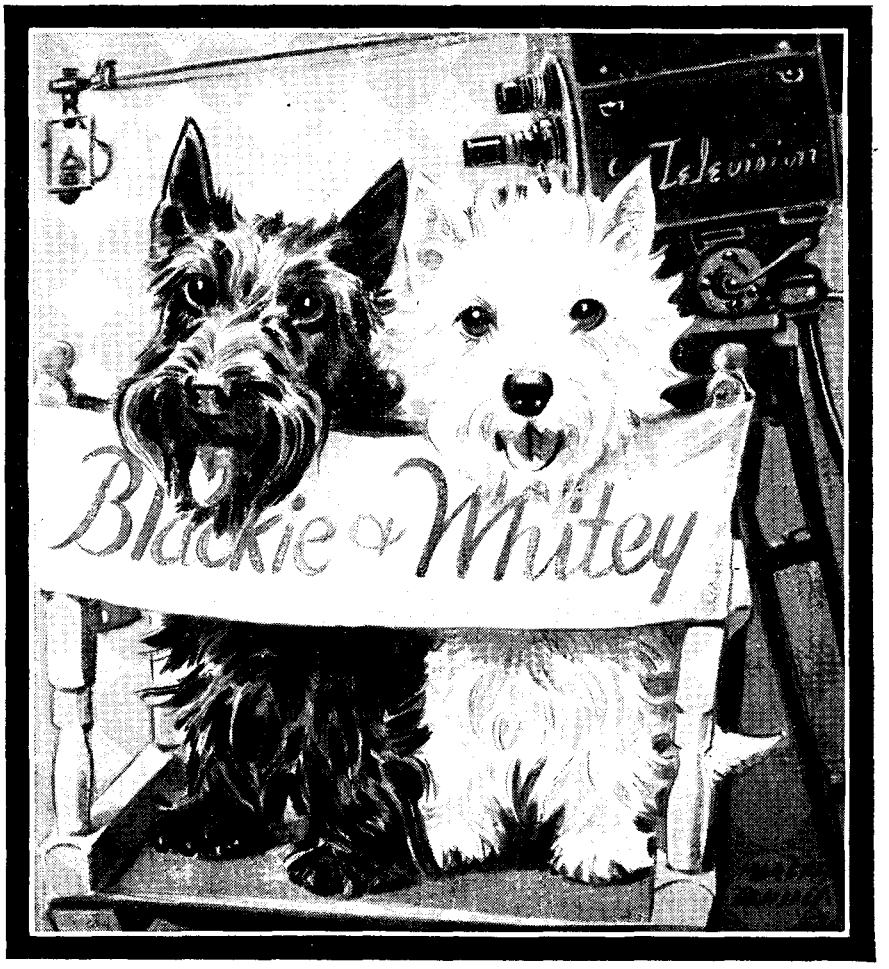
▶ In Downers Grove, Ill., the School Board recently took a firm stand in support of education for living in a world community: "Resolved that it is the unequivocable policy of the Board of Education of School District No. 58 that there shall be no curtailment of the presentation of facts pertaining to, or giving rise to, controversial issues of state, national. or international importance, unless such presentation is otherwise curtailed by law, provided always, however, that the Superintendent and all teaching personnel shall exert their best and most sincere efforts to present such facts objectively and impartially."

▶ The U. N.'s Food and Agriculture Organization made more progress during 1952 than in the previous five years of its existence. FAO now has over four hundred experts on technical assistance field assignments throughout the world and they are training local technicians to carry on after they leave their present advisory posts.

▶ Many babies born during the new year will be saved from birth injuries due to the inventiveness of Dr. Emanuel M. Greenberg of New York City. Dr. Greenberg's foam-rubber glove, devised to cover the hazardous steel blade of the obstetrician's forceps, has been used successfully and is being hailed as a definite contribution to safety in the difficult art of obstetrics.

▶ Why don't publishers include biographical sketches of authors in the body of the book instead of merely on the ephemeral dust jacket? This suggestion was propounded recently by Professor Charles Duncan, of the University of Oregon, in a letter published in TRADE WINDS [*SR* Jan. 10]. His proposal has already been seconded by more than sixty enthusiastic correspondents. At press time two major publishing houses had announced that biographical material on authors would henceforth be included as part of every book published. Several other publishers are considering following suit.

▶ Whatever may be the situation with regard to wheat, coal, or dollar exchange, there is at least no shortage of literary sustenance in postwar Britain. Book production there broke all previous records in 1952. A total of 18,741 titles were issued, of which 5,428 were reprints or new editions. Book exports also outdistanced previous totals.



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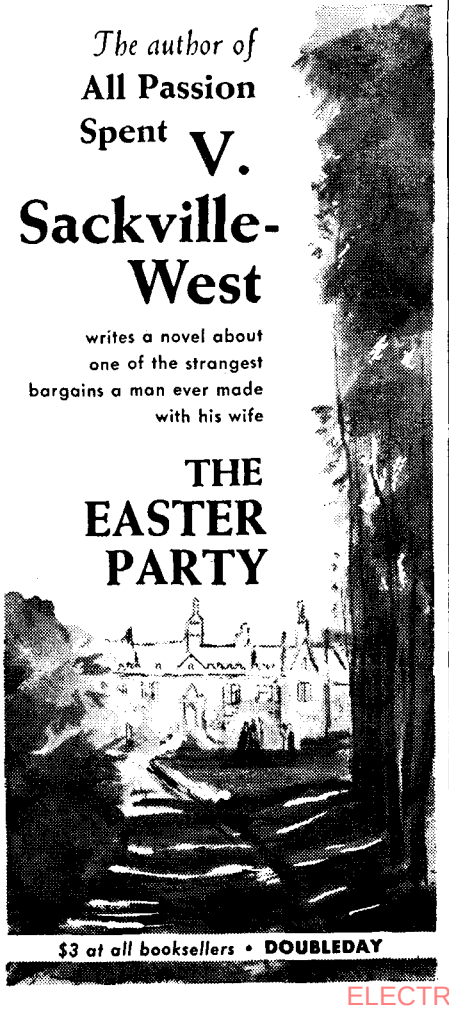

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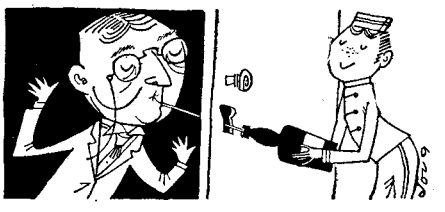
TRADE Winds

AUTHOR! AUTHOR!

IN A CLASS BY ITSELF as a road attraction on the lecture circuit at the turn of the century was the joint appearance of Mark Twain and James Whitcomb Riley. Nothing comparable to it, in fact, came along until fifty years later when Charles Laughton and his troupe triumphed in "Don Juan in Hell" and "John Brown's Body." Twain would read from his own works, Riley would tell folksy anecdotes and recite his poems ("When the Frost Is on the Punkin" and "Little Orphan Annie" wowed them in particular) and the goose generally hung high—except on the evenings Mr. Riley got higher than the goose. Horace Gregory, in "Poet of the People," tells of some of the subterfuges to which Twain resorted



in his efforts to keep Riley on the straight and narrow. One day he even locked the Hoosier poet in his room and kept both keys in his own pocket. Riley proved equal to the occasion, however. When Twain finally released him for their walk to the local atheneum he was, if possible, more intoxicated than at any previous moment of the tour. He had imbibed a whole bottle of whiskey through a keyhole with a straw, the bottle reverently held by a bellboy on the other side of the door. . . . A leading actress proved equally ingenious not so long ago when her manager, determined that she be sober for her Broadway opening, never left her side for five hours before the curtain call. The star was docile as a lamb and confined her drinking to paper-cupfuls of water from the cooler in the dressing room. The manager even brought the cupfuls to her. It was only after she had fallen gracefully into the footlights after her first entrance on stage that the manager discovered the contents of the cooler to be straight, undiluted gin.

ASKED WHY HE NEVER HAD mastered Latin, Anton Chekhov would tell about a man who tried to teach a kitten a more effective way to catch mice. When it didn't run right after them he would beat it, with the result that even when it became a full-grown cat it still whimpered in terror at the mere sight of a tiny mouse. "That was the kind of man," concluded Chekhov, "who taught me Latin." . . . There never lived an author with a more authentic bedside manner, or a more instinctive knowledge of how to break bad or startling news gently, than Hugh Walpole. The result was that when anybody in English literary circles died suddenly or met with an accident it was Walpole usually who was hustled round to apprise the relatives. "There was a nurse in the maternity ward of a London hospital who had me beaten, however, in this game any way you looked at it," admitted Walpole. "One evening, for instance, I saw an excited father stop her in the hall and quaver, 'End my suspense, Nurse. Is it a boy?' Calm as a cucumber, she answered him, 'Well, the one in the middle is'" . . . . James Branch Cabell likes to tell of the note he once received from a rabid fan. "Dear Mr. Cabell," it began, "I have chosen you as my favorite author. Please write to me immediately and tell me why."

IN THE HEYDAY OF HIS SUCCESS Honoré de Balzac was indulgently autographing kiddies' albums at a watering resort when an elderly lady deposited a dog-eared notebook in his lap and said, "Would you read one or two of these compositions and tell me if you think their young author has any possibilities?" Balzac

glanced through the notebook and said, "Madam, I believe in being frank. The lad who wrote these pieces is obviously slovenly, unimaginative, and totally devoid of talent. Train him to be a janitor, if you will, or a collector of garbage, but don't, I beg you, encourage him to do any more writing."

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BRAVE NEW WORLD

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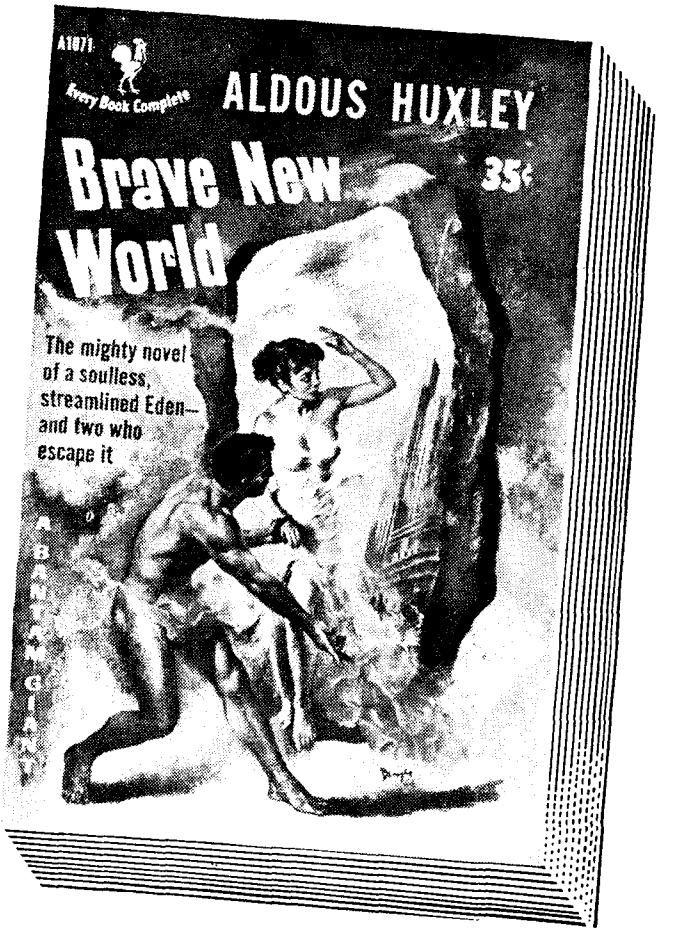

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NOTES *from* CALIFORNIA

"We are the disinherited *of art. . . . our silent past, our deafening present,*" wrote Henry James, defining the American cultural background and foreshadowing the sense of alienation that afflicted writers in the twentieth century. A brilliant young critic, Solomon Fishman, has taken this theme for a springboard to an illuminating discussion of the interrelation between literature and culture in America, approached through the changing critical attitudes of our time. His book, **The Disinherited of Art,** is the second in the series *Perspectives in Criticism.* ($2.75)

On the other hand, Richard D. Mosier finds our past not quite so silent as James would have it. Mosier has written a book on what he considers the four "main creative moments in the making of the American mind": Puritanism, republicanism, transcendentalism, experimentalism. "The future of the American mind is great," he says, "because the categories of its thought have not yet been frozen by history into the inviolable, nor by partisan interest into the untouchable." **The American Temper: Patterns of Our Intellectual Heritage.** ($5.00)

And lastly, two names in the American literary heritage: Melville and Lowell. **Herman Melville, A Biography,** by Leon Howard ($5.00), is an attempt to understand the author of *Moby Dick* as a human being living in nineteenth-century America. It is the formal narrative biography based on the source material of Jay Leyda's *Melville Log;* the two projects were cooperative and complementary. **Victorian Knight-Errant,** ($5.00) also by Leon Howard, is subtitled **A Study of the Early Literary Career of James Russell Lowell.** An experiment in literary research, this book is an examination of a man's work, within the human context of its origin, and a search for an understanding of the individual himself and of the age in which he lived.

UNIVERSITY OF CALIFORNIA PRESS

(Advertisement)

"How very fascinating," chuckled the elderly lady. "If you will turn to the name on the inside of the cover of this notebook you will observe it was your very own when you were a little boy in Monsieur Herriot's school."

BECAUSE OF NEW YORK'S peculiar divorce laws a couple who have tired of each other cannot break their marital chains by merely admitting they no longer can live together in tranquility and happiness. Either husband or wife must be caught red-handed in an act of infidelity and, chivalry not yet being quite dead, it generally is the husband who volunteers to play out the grim farce. Girls can be hired for so much an hour to be "discovered" by authorities in a compromising position with the husband—and then vanish into the night without so much as having shaken hands with their employer.

One very prominent author was forced to resort to this humiliating hocus-pocus recently. He engaged a girl to visit his room, and hired two detectives to break in upon him at a specified time. The girl arrived on schedule. She was decidedly unattractive, and her conversation bored him to distraction. He accordingly grew angrier and angrier when the detectives failed to appear. Finally he sailed out of the room in a rage.

In the lobby he encountered the house detective. "Mr. Blank," confided that worthy with a heavy wink, "you'll never know the trouble I saved you from tonight. You've done me lots of favors in my time and I don't aim to forget it. So when two burly dicks come along wanting to break in on you and that girl, I stopped them short, believe me. After what I told them I bet those guys are still running!" . . . .

MANY AUTHORS OF UNSUCCESSFUL books are convinced that one or two ads in important media would have turned the tide. They persist in this belief even when the publisher proves that he has run sizable ads in their own home-town newspaper that even they had failed to notice. The late Max Perkins, Scribner's incomparable editor, put it this way in a letter to one such complaining novelist: "Publishers have come to know this

At last! The *whole* truth about Abraham Lincoln's marriage "in a book as fascinating as it is scholarly." — Allan Nevins

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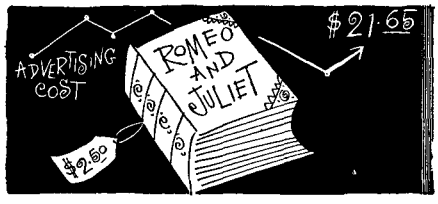
about advertising. It is like getting a stationary automobile into motion. The advertising is like a man pushing it. If he can get it to move, the more he pushes the faster it will move and the more easily. But if he cannot get it to move at all, he can push till he drops dead and it will stand still." . . . . Back in 1935 the late Irving Thalberg persuaded me to publish the screen version of "Romeo and Juliet" with accompanying articles (almost all ghost-written) by the stars and people connected with the production. It was a dreadful idea, but this picture was very close to Thalberg's heart, and he was a hard man to turn down. When the book got nowhere Thalberg was convinced that our advertising—or lack of same—was at fault, and poured $5,000 of his own into a campaign laid out by his own experts. When



full-page ads appeared in the *Times* and *Tribune* book sections my friends, unaware that Thalberg was footing the bills, thought I had gone mad. Well, after the whole $5,000 had been spent we toted up the results. Exactly 231 additional copies of "Romeo and Juliet" (the retail price of the book was $2.50) had been sold! . . . . I've told this story to many a young writer, but not one ever was the least bit impressed thereby.

AT A RECENT SALES conference of a midtown publishing house in Manhattan sales demon Josephus Consolino, sometimes known as the Sage of Stamford, gave a formula for the kind of novel booksellers currently are demanding that will do until a better one comes along. "The trade is fed up with sordid and depressing stories today," pontificated Josephus. "What they crave now is a book that has no war—no sex—no NOTHING."

—BENNETT CERF.

•

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JOHN ALEXANDER HUNTER:
HUNTER

The night before, a lion had jumped the twelve-foot boma that surrounded the village, seized a cow, and leaped back over the barrier with the cow in his mouth. I know this feat sounds incredible. . . . Yet a male lion can perform this exploit.

What Happened to Meat Prices?

THE year-end report of the U. S. Bureau of Labor Statistics makes mighty good reading for people who like meat, and that means about everybody.

It shows that as of December 30, average wholesale meat prices were 20% lower than the levels of August 19—the high point of the year.

While declines at retail aren't the same for all grades and cuts, by watching for specials you can get more mileage for your meat money than you could a short while back. This is especially true if you will remember that there is a lot of good meat around besides center cut pork chops . . . or fancy steaks from top grades of beef.

What's the reason for lower meat prices? The answer is simple —*greater meat production*—more livestock came to market during this period.

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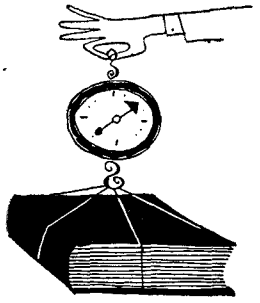
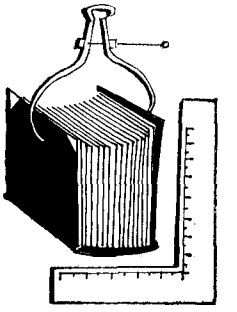
The Saturday Review

FEBRUARY 14, 1953





Literature by Slide Rule

STEPHEN E. FITZGERALD

ANYONE who writes for a living these days can hardly escape the readability boys and their word-counting machines. They remind us from every rostrum that our prose—especially our business prose—fails to communicate. Something must be done to "clear away the roadblocks from our channels of mutual understanding." Only yesterday the readability movement was hardly more than an art; today it is an industry. Dozens of corporations retain readability experts to tell their executives how to write memoranda to each other; there is a spate of books on the capacity of words to get themselves understood; public relations counsellors who found themselves caught short a few years ago by the rise of so dramatic and salable a specialty are now equipped to discuss the problem learnedly with their clients. Readability—science, art, or industry—has arrived.

As one who must produce some form of business prose almost every day, I rise to protest: the movement has gone too far. No one familiar with the problem would deny that the readability proponents have a point; a lot of our workaday prose is dreadful. But is the alternative to bad writing a retreat to the style of a mail-order catalogue—clear but dull? Must our sentences always be short and staccato because we lack the skill or patience to write longer, better ones? Must we distribute punctuation marks in accordance with a formula, instead of according to rhythm and style? Must we always abandon the colorful, complex word in favor of a shorter, plainer one? Must we be mechanical in order to be clear?

I can already hear the shouts of anguish from some of my colleagues: I am overstating the case. But I venture to doubt it. For years I have believed in the principles of readability and, within reason, have tried to practise it. I have even been so rash as to write about it with some enthusiasm. And why not? Surely the virtues of clarity are obvious. No one argues with Elton Mayo's comment that "social study should begin with careful observation of what may be described as communication; that is, the capacity of groups to communicate effectively and intimately with each other." And yet, Mayo or no Mayo, I still think the readability boys are going too far. They threaten to put our words into a literary strait jacket, leaving us only the solace of an illusion—that, by shortening our sentences, we have somehow clarified our thought. Let me try to demonstrate.

One of our first lessons is to avoid the long sentence, to chop our thoughts up into less ponderous sections. This leads in practice if not in theory to an especially bumpy kind of short-winded prose, emphasizing unduly the importance of the period key on the typewriter. No first-rate writer has ever neglected the short sentence, and even the readability advocates are at some pains to point out that some interlarding of short and long sentences makes for variety. But one can hardly expect the tycoon to be also a stylist; and it is brevity as such—brevity as a formula—which has caught the businessman's imagination and encourages so Spartan a corporate style.

IN their zeal for brevity of form—in the sentence, the clause, the word—the readability disciples are sometimes likely to forget that brevity does not necessarily equate with clarity. In fact, one often encounters the implication that brevity does make for clarity. We are constantly reminded, for example, that important business executives like to have even the most complex and lengthy reports reduced to no more than one page for their use. This alleged attribute of executive skill has been laid to men so diverse as Winston Churchill, the late William Knudsen, and the late E. R. Stettinius, Jr. I happen to have known and worked with Knudsen and Stettinius, and I can report that both of them, like dozens of other industrialists I know, were quite capable of dealing with ideas which took more than one page to express. As for Mr. Churchill, his own prose is everywhere a vivid demonstration of disdain for brevity.

I would like to suggest the following twin thesis: a clear idea may be expressed in a rather long form; a thought capable of brief expression may yet be (a) unclear and (b) incorrect. As someone else has said, a

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Stephen E. Fitzgerald is active in the public-relations field and is the author of "Communicating Ideas to the Public."

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short word can be as vague as a long one, and a short sentence more misleading than a book.

A close second to the insistence on brief sentences is the plea for colloquialism. Just "talk as you write." When we talk among ourselves, we are advised, we talk naturally and in short bursts. But when we write, especially if we are not writers, we tend to tighten up, to indulge in circumlocutions. So the solution is to "write naturally," informally, in a shirt-sleeves kind of prose.

THIS comes very close to the edge of nonsense. Talking and writing are quite different forms of communication, and the fact that both employ words is as irrelevant as the fact that brain surgeons and butchers both employ knives. The reason we communicate effectively while talking to one another is because we use a lot of tools besides words. We use our eyes and our hands and gestures to supplement the words; we veer and tack and change course in accordance with the immediate reactions of the audience; we inject footnotes and oral parentheses as we go along. These are a few of the reasons why the psychologists all agree that face-to-face speech is still the most effective single means of communication we have. But it is a total *non sequitur* to assume that the same words, shorn of their physical, face-to-face orientation, can communicate as well from the printed page.

I have had a good deal of personal and painful experience with the so-called advantages of colloquial, "natural" talk. An example which comes to mind is the vocal style of Mr. Knudsen, the production genius who headed the Office of Production Management during the early days of World War II, when I was an information officer for that agency. During his press conferences, which I had to attend as a matter of duty, Knudsen got his general ideas across very well. He was not a facile speaker, and he was often hampered by his accent. But the reporters who were there during the whole performance usually left with the idea that they had got his drift. Quite the opposite was the case with those journalists who had to depend on the transcript. For Knudsen's transcripts were often unintelligible, largely made up of incoherent sentences without beginnings, middles, or ends. Heavy editing was essential. The travail involved formed in me an unquenchable conviction that to write as you talk is to ignore this major fact: an advantage of formal prose is that it permits us to write better than we talk.

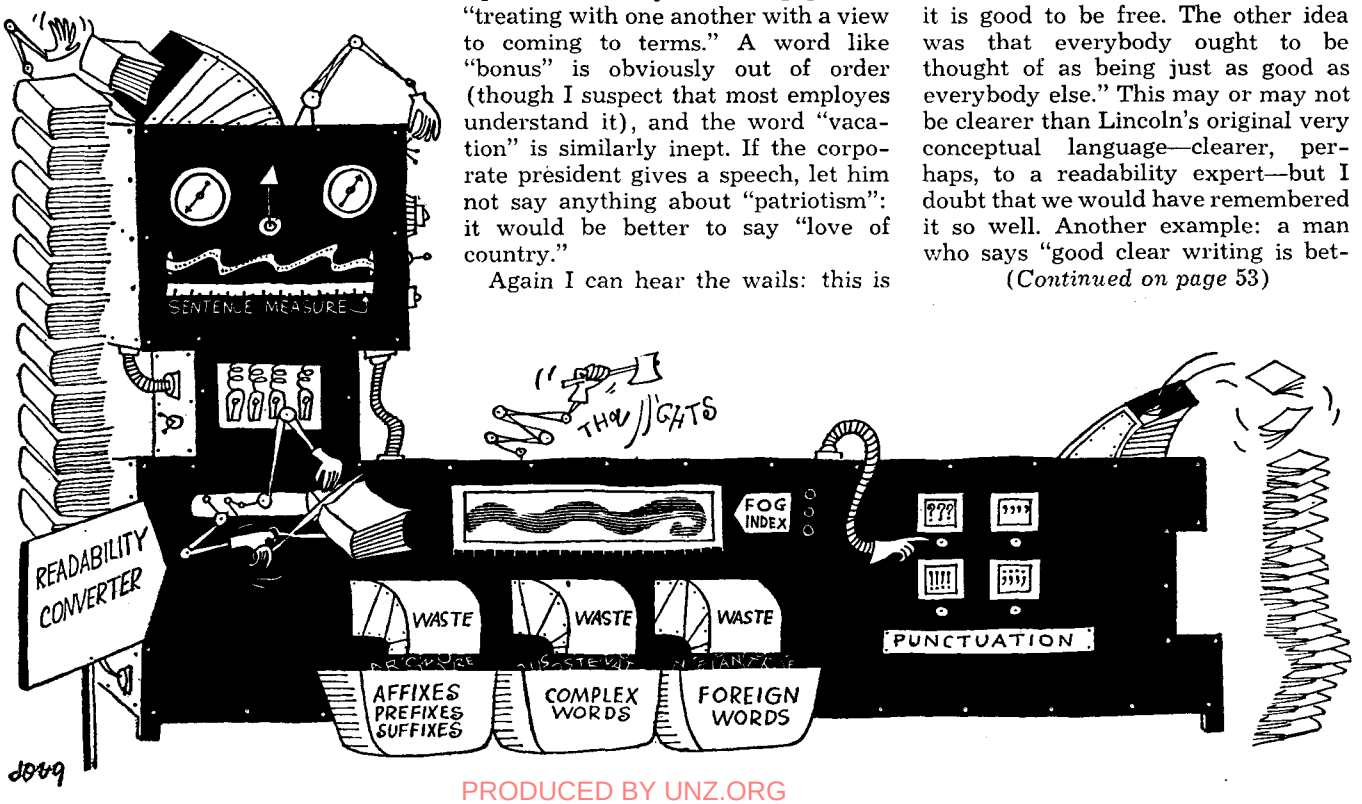
We are also advised to take a dim view of foreign and complex words. We should prefer the Anglo-Saxon monosyllable. It is easy to be persuasive with this argument: one can always cite some example of Government "bafflegab"—"increasing disutility" for example. But when such advice is taken literally, and businessmen are often quite literal, it can lead to some absurd results. Labor and management negotiators should presumably forego such words as "negotiations" and report to their principals that they are engaged in "treating with one another with a view to coming to terms." A word like "bonus" is obviously out of order (though I suspect that most employes understand it), and the word "vacation" is similarly inept. If the corporate president gives a speech, let him not say anything about "patriotism": it would be better to say "love of country."

Again I can hear the wails: this is carrying things close to the point of absurdity. Well, I knew someone was being absurd, but I thought it was the readability boys with their counting machines. If we are to avoid long words, foreign words, and complex words, then I can only assume that we are to avoid them—and thus avoid some of the best known words in the language. Of course, says the readability man (a little testily), we should use some common sense. But does this mean that we must abandon the formulas and the word counts? Since we are advised to avoid words with prefixes, affixes, and suffixes, this means that we should avoid such words as "prefix," "affix," and "suffix." And it means as well that such common words as "postpone," "prearrange," and "improbable" should be eschewed (so, for that matter, should be the word "eschewed"), because they do not test out well on the counting machine.

I FOR one have no confidence in formulas that have to be modified at every turn by common sense: that is a negation of the meaning of the word formula. On the other hand, if common sense is to have the upper hand, then what is all this talk about formulas for? Salesmanship?

The readability men seem to forget that foreign and complex words—yes, even long words—can have qualities of zest and color and impact totally lacking in their plainer equivalents. Lincoln, for example, might have said: "Eighty-seven years ago, the people who were here before we were started a new country. They had two main ideas. One of these was the idea that it is good to be free. The other idea was that everybody ought to be thought of as being just as good as everybody else." This may or may not be clearer than Lincoln's original very conceptual language—clearer, perhaps, to a readability expert—but I doubt that we would have remembered it so well. Another example: a man who says "good clear writing is bet-

(*Continued on page* 53)



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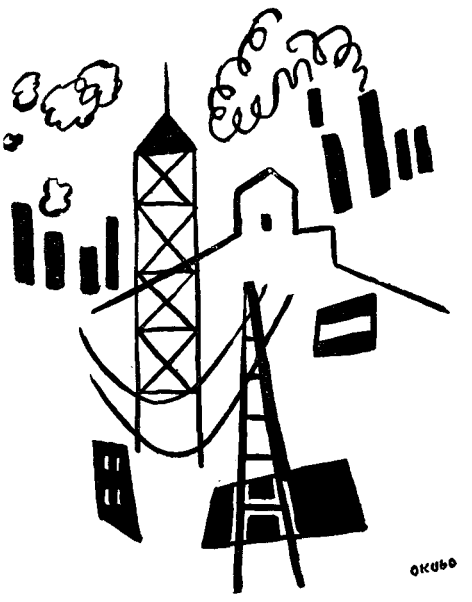
Industry & the Old Barn

D. W. BROGAN



A FAMOUS Russian tract of the last century asked the question, "Who can be happy and free in Russia?" It was a question out of the Latin grammar, expecting the answer "Nobody." The Russia of the czars was backward, poor, threatened by an endemic revolutionary crisis, tyrannical and inefficient in practically all aspects of its life. Europe knew what to say when asked the question. So did the Russians to whom it was addressed. There is something peculiarly American and paradoxical in the same question, or something like it, being put in the most powerful, wealthy, economically progressive, and formally optimistic society in the contemporary world. And it won't do to give as an answer the shadow of the cold, the threat of a hot war, the menace of the hydrogen bomb, for as more than one of the participants of last year's Corning Conference pointed out,* basic American optimism was revealed in the practically complete ignoring of the threat and the fact of war—indeed, in the practically complete ignoring of the outside world. No, the paradox remains.

The paradox is made even more evident when the origins of the conference are considered. For it was called not by a group of disgruntled or doctrinaire radicals, but by the Corning Glass Works and the American Council of Learned Societies. The host was a corporation celebrating a century of success in such different fields as traditional Steuben glass and the latest thing in television tubes. Here was the American dream of efficiency, progress, wealth. And it was that dream that was questioned. There was industrial wealth all right. Was there an industrial civilization and if there was, did it produce a good or even a tolerable life?

The contributors to this symposium varied a good deal. There were union leaders, social workers, and newspapermen. But the two main classes were the professors and the businessmen. These were the poles around whom the discussion was supposed to revolve. It was expected—and to some extent it was realized in fact—that the attackers would be the professors and the defenders would be the businessmen. It didn't wholly work out that way. Again and again "business was taken off the hook." Some of the most vehement defenders of the American industrial way of life were professors. One of the most profound questions brought forward was put by a businessman who noted the absence of any real discussion of religion as an important element in this civilization, and who obviously wondered whether a society which took God for granted (either as present or absent) was really capable of healthy life. And there was a general agreement that American business had changed a lot, had changed for the better, and still had a lot to learn. (A union speaker pointed out, with equal justice, that there is no such unity as "American business"; there are good businesses and bad, businesses that have learned some social responsibility and businesses that still have learned none.)

There was agreement, too, that a new civilization was coming into being even if there was no agreement on what that new civilization was, or whether what was coming into being was better or worse than what had been known. And here the conference revealed, often unconsciously, what in many cases is the origin of the feeling that there *is* a problem. It revealed the old rural bias of our culture, the assumption that what we have to do is to preserve, to restore, or to replace the old and, we assume, healthy folkways of our rural ancestors. This is not an American problem only, for the oldest industrial society, England, has still not got used to living in an industrial society, is still nostalgic for a past more remote and more dead in England than in the United States.

We have not yet found our myths for the new society. Witness the Christmas trees planted on such stony soil as Park Avenue, New York, and Union Square, San Francisco! (I flew from San Francisco to Washington on Christmas Day; the cabin was adorned with a plastic holly wreath and plastic snow.) Witness our songs. Does anybody living in an apartment in a great city really *want* a white Christmas?

We still think of the rural way of life as the natural way of life. We think of agricultural work, even the dullest, most monotonous, as morally and esthetically better than city life, so the lettuce picker near Salinas is automatically better than a worker on the assembly line at River Rouge. This view was contested. Dean John Ely Burchard of Massachusetts Institute of Technology pointed out that American cities (and the Corning Conference) were full of fugitives from the country, of men who lit out for the city as soon as they could. But I think the general bias was that God made the country, so it was all right, and man made the town, therefore it was suspect.

AS Professor Louis Wirth of the University of Chicago pointed out, a good deal of this is simply lamentation for what Schiller called *die Entzauberung der Welt,* the removal of magic from the world. And that again was a literary theme, the theme of Wordsworth, of Keats, before this new industrial society existed in more than an embryonic state.

But there is more to it than that, for we don't yet agree on what is the main character of our new society. It is not merely being a business society. Florence was a business society at its highest period. "Getting and spending they laid waste their powers," with the results we know. But Florence had its dependent rural territories, the "contado." There was the old rural life all around, and if Florence (like Athens) would have struck us as intolerably filthy, cramped, insanitary, well, within walking distance (not possibly for Americans but

**CREATING AN INDUSTRIAL CIVILIZATION: A Report on the Corning Conference. Edited by Eugene Staley. New York: Harper & Bros. 368 pp. $4.*

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for Florentines) were the brooks of Vallombrosa.

What is new, and was possibly not enough stressed, is the scale of industrialization, the size of the cities and the industrialization of the countryside. Few changes have been more important in the last generation than the exportation to the countryside, in England and France as well as in the United States, of the tastes, habits, and productive possibilities of the urban industrial culture. It is vain to lament the failure of the cities to preserve the traditional rural folkways if the villages and farms are abandoning them. I can recall driving from Lafayette, Indiana, to Indianapolis and seeing the road lined with new ranch-style farmhouses with picture windows (and television antennae). Where is James Whitcomb Riley's Hoosier to find his habitat today? Does it make much difference whether it is in Fort Wayne or on one of these industrialized farms?

One of the most valuable results of the conference, for the participants, was the realization that we were not discussing such separable topics as leisure or good personnel management or the role of unions or of civic betterment societies, but a total culture—novel, no doubt dangerous, and capable of gross distortions (in this being like all other cultures). It is this culture in which we have to live, for which we had to find the necessary new institutions that would replace the house-raising, the quilting bee, the *ceilidh*, the *veillée*. It is perhaps significant of something that the rural American institutions that came easily to my mind were productive efforts, while the *ceilidh* and the *veillée* are Gaelic and French peasant ways of passing away the long and boring winter evenings that have driven so many to the bright lights. For, as the panel on leisure revealed, many Americans still believe that Satan will find mischief for idle hands to do and it was in a fairly general contempt for popular amusements that nearly all participants, except Mr. David Sarnoff, concurred.

A conference like this is not designed to produce a program or a blueprint for an improved society to go into effect this day twelve-month. No attempt was made to do anything so foolish. But more than one participant came away with more hope for the possibilities of rational action to reduce the real strains, not only in the plant, but in the society of which the plant is the symbol and the cause. Maybe these strains are exaggerated. As was pointed out, not one of the direct "victims" of this society, the robots of the assembly line, was present. Maybe, as was also suggested, it was the management that was taking the strain and projecting its own tensions on the workers who maybe don't go to psychiatrists not because they can't afford to, but because they don't need to. And maybe the wives of the managerial and professional classes ought to have had representatives, for strains can be diffused. But for good or ill, this is the world that we in the West have made, must live in. And this is the better mousetrap that all the primitive, healthy, rural societies covet so much that they are not so much beating a path as driving at our door with a battering ram. They, at any rate, don't know when they are well off!

"If it starts with 'once upon a time' I'm leaving."

Nonconformist Program

CROWD CULTURE. By Bernard Iddings Bell. New York: Harper & Bros. 155 pp. $2.

THE REPUBLIC AND THE PERSON. By Gordon Keith Chalmers. Chicago: Henry Regnery Co. 270 pp. $4.

By Theodore Brameld

CONCURRENT reading of these two assessments of American culture and education is a curious experience in striking similarity and sharp contrast. Canon Bell, Episcopal adviser of students at the University of Chicago, and Dr. Chalmers, president of Kenyon College, agree in numerous ways both as to what is wrong and could be right. The quality and spirit of their books, however, vary a great deal. Canon Bell has written little more than a propaganda tract sprinkled with glib half-truths. Dr. Chalmers, though one may equally disagree with him, reveals an earnestness and thoughtfulness that command respect.

As is chronic among men affiliated with liberal arts colleges, neither author is really familiar with what is happening in our leading teacher-training institutions. Therefore one could expect neither to know that their commonest criticisms as well as central proposals tread, oftener than not, on well-worn ground. Students of educational theory, for example, habitually use the term "essentialism" to characterize the general viewpoint held by both of our authors.

For some twenty years, essentialists have argued, first, that the movement of experimental, progressive education built upon John Dewey's pragmatic philosophy is, despite some value, largely unsound if not iniquitous; and, second, that the only sure remedy is to return to the "essentials" of education. These are held to be logic (including computation), reading, writing, and the "abiding" core of truths and values that are presumably rooted in "existence." Perhaps the most atypical feature of these two books is Canon Bell's feebly qualified distrust of "Demos," the "Common Man."

The title, "Crowd Culture," is indeed apt. What used to be called

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"The Great Unwashed" (Canon Bell concedes that nowadays the Common Man at least washes himself) is called in this book the "childish," the "new-rich," the "clamorous crowd." American culture is depicted as a single pattern of mass behavior overcome by animal appetites (sex, mainly), by craving for possessions, by propaganda and conformity, by "the whole cult of comfort." Churches share the blame for this sorry situation: too many have declined into social clubs; too few regard religion in the essentialist sense of "moral commitment to that which is deemed unshakable certainty."

But the most sonorous and prolonged intonations of Canon Bell are reserved for the school. The school neglects drill in words and memory exercise; it doesn't teach polite manners; it fails to reward achievement; it ignores the Bell notion of religion. What is needed, then, is a repudiation of all relativistic philosophies, especially Dewey's, and a united front among "non-conformists" who turn out, on second glance, to be a benevolent elite willing "without condescension" to "guide" the Common Man by teaching him the humanities, three R's, and "the virtues of old-time gentlemen and ladies." The happy world that would then dawn resembles nothing so much as a kind of smug facsimile of T. S. Eliot's Anglican theocracy.

President Chalmers's diagnosis of American culture centers in what he calls "disintegrated liberalism"—the "romantic" theory that men are entirely rational, that they can solve their problems by scientific techniques applied chiefly to social affairs, and that education is mainly an affair of "know-how" rather than of contents and ends. He is not satisfied, however, to take issue merely with Dewey and progressivism; severe fault is found also with the President's Commission on Higher Education, the Educational Policies Commission, and President James B. Conant. All of them, he thinks, reveal the same defect in overstressing the importance of social problems and techniques, and in understressing the need for a firm "norm" of belief grounded in a pseudo-Aristotelian universe. The author's great concern is to restore "the person" to "the Republic" by concentrating upon the "responsible liberalism" of self-understanding and law that derives from sound teaching and learning of the humanities. He tries not to minimize other fields, but his best chapter leaves little doubt that his own preference is for the "third dimension" of poetic enrichment as against the dead cross-sections of the laboratory specimen.

Whether Dr. Chalmers is ultimately more convincing in affording education a much-needed sense of direction is another matter. The present wave of outrageous and alarming restrictions upon academic freedom is almost as wholly ignored by him as it is by Canon Bell. Equally ignored by both is the growing body of experimental evidence in support of the practicality and superiority of functional methods of learning skills and contents—methods based upon the organismic rather than outmoded faculty psychology which both seem too often to assume. Nor does Dr.

Frank L. Mott—"major service."

Chalmers ever face the question squarely of whether it is not feasible to replace the superficiality of most "integration" courses by new, goal-centered curricular designs that would seek to interfuse the social sciences and humanities, rather than subordinate one to the other.

Most serious, "The Republic and the Person" fails, as "Crowd Culture" fails, to give tangible enough meaning to its proper plea for "norms," for ends or commitments, that could correct the overemphasis upon means in "pragmatic liberalism." About the best that Dr. Chalmers can offer is the 1945 Harvard Report on "General Education in a Free Society"—an eclectic apologia of undefined terms and patchwork reforms. That he is unwilling or unable to seek further for an education of dynamic ends—personal *and* institutional—testifies to the deep cultural conservatism implicit in the major premises of the essentialist outlook.

Wrappings of Freedom

THE NEWS IN AMERICA. By Frank Luther Mott. Cambridge, Mass.: Harvard University Press. 236 *pp.* $4.50.

By Erwin D. Canham

NEWS and its handling constitute one of the great bottlenecks of freedom. Upon our information very largely depends our capacity to reach adequate decisions in these hours of crisis. Altogether too little is known by the general public—and, indeed, by many well-informed persons—about the actual operation of our news system. So Frank Luther Mott, who is the outstanding historian of American journalism and one of its best teachers, has performed a major public service in writing this lucid, realistic, and sensible book of exposition.

This is no glorification of the American press. Nor is it an ill-informed or academic attack upon it. The values and the shortcomings are equally explained. On only one major point do I believe Mr. Mott should have said more. It is my belief that there is a growing mistrust of the American press, although I am also convinced—as he is—that on the whole our news media are doing a more competent job of informing the people than ever before. Expressions of dissatisfaction with newspapers, outside of a few major centers and a relatively limited list of papers, are very widely heard among a variety of citizens.

The trend toward monopoly, which Mr. Mott discusses accurately and with good judgment, has accentuated the tendency to condemn newspapers. Yet it is also true, as he documents, that newspapers in monopoly towns include most of the best American dailies. Their quality does not altogether solve their problem of public relations in their communities, for however improved they are, they will not satisfy many minority groups. If there is a crisis of confidence in newspapers, then at least Mr. Mott's book will help to remove some of the misunderstanding. But I believe he might have discussed this situation more pointedly, especially saying what he thinks newspapers should do to regain a fuller measure of enthusiastic public support.

Indirectly, Mr. Mott does discuss what newspapers can do to improve

(*Continued on page* 59)

Erwin D. Canham is editor of The Christian Science Monitor.

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Brief for the Book

AARON SUSSMAN

THERE is nothing more terrible than ignorance in action, as Goethe once said. Watching a congressional committee recently try to shove American publishing back a hundred years, I suddenly knew *why* he said it. The Gathings Committee doesn't waste time reading books for the fun of it. If they did, they might have stumbled across these words by Cardinal Newman, and perhaps profited by them: "It is a contradiction in terms to attempt a sinless literature of sinful man. Not till the whole human race is made new will its literature be pure and true."

But all committees are not alike. While Congress was indulging itself with its own special brand of book burning, another committee, no less powerful, but wiser, more tolerant, and infinitely wittier, was proving that books are one of the seven pleasures and that great things are done by devotion to one idea.

The idea, in this case, was to *do something to encourage more people to read.* To implement this idea, about a hundred men and women met for three days in Washington about a year ago (and at their own expense, let it be noted). Among them were publishers, writers, booksellers, editors, teachers, librarians, extension workers, and others interested in promoting books and reading. They talked, and then they argued. And out of all the talk came three points of decisive action:

1. A remarkable survey of what had been done and could be done to stimulate reading.

2. A decision to hold similar conferences at other times and places.

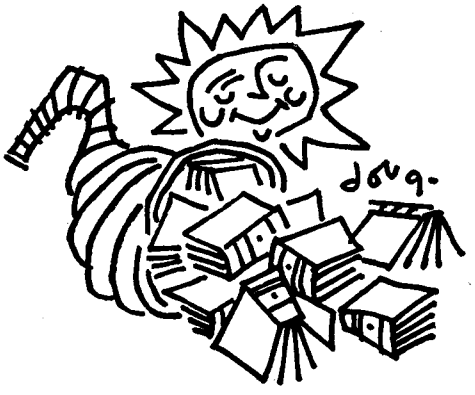
3. A book, "The Wonderful World of Books,"* which in 319 pages gives you the result of an exciting exploration into the entire world of books.

The amazing thing about all this is that the gentle people who love books and are concerned with a more literate America have finally discovered an effective formula by which they can transform their ideas into acts. I can remember back, not too many years ago, when the high point of another massive cooperative venture in book promotion was a splashy advertisement with the headline, "There is no frigate like a book . . ."

Things are different in 1953. Now the American Book Publishers Council has linked with such powerful groups as the Association of American University Presses, the Adult Education Association, the American Booksellers Association, the American Library Association, the Book Manufacturers Association, the National Council of Teachers of English, the U. S. Department of Agriculture Extension Service, the Sears Roebuck Foundation, and the two publishers whose imprints appear on the title page. The purpose of this awesome combination of money and talent is to sell book reading in general and "The Wonderful World of Books" in particular. Having had a chance to preview the master plan for this promotion I think they'll do it, too.

What's in the book? A tremendous harvest of good things by sixty-seven experts on the pleasures and rewards of reading. There are seventy-two *reading* sections and two *action* sections (based on the survey mentioned above: "Ideas for Programs" and "Things to Do"), as well as a nine-page biographical section on the contributors.

There isn't space enough here to list the entire contents, but these are some of the things I enjoyed most, and a few you should not miss: Marchette Chute's engaging introduction to some interesting people, "Biographies Bring New Companions"; Bennett Cerf's mind-stretching piece, "It's Fun to Read"; Sir Norman Birkertt's "The Beauty and Pleasure of Words"; J. Bernard Haviland's "Reading Shows You What to Look For"; Shirley A. Briggs's "The Meaning of Life Around You"; Lionel McColvin's "How to Use Books"; John T. Winterich's witty essay on "Book Collecting"; Louis Redmond's superb advertising cameos on "Walt Whitman," "Mark Twain," and "Noah Webster" (the one he wrote on Abraham Lincoln just won the *Reader's Digest* Advertising Cum Laude award); and Fulton Oursler's "The Book of Books," written a few days before he died. If you think you have "no time for books," be sure to read Louis Shores's "How to Find Time to Read." If you're a slow reader, don't miss Paul D. Leedy's "How to Read More Efficiently." If you want to know how books are made, read the chapters by Joseph Blumenthal and Frank Mortimer. If you are curious about how to review a book, Raymond Walters, Jr., knows—and tells.



There are chapters on how to enjoy short stories, poems, and plays; on how to use reference books; on the problems of rural life, teenagers, writers, publishers, libraries, and booksellers. There is a chapter on reading aloud, another on the Great Books program. If I haven't listed what *you want,* don't fret. It's probably somewhere in the book. To say that "The Wonderful World of Books" is a book worth owning is like saying that life is worth living. It can't be much of a life, however, unless books are involved. If you want the news and gossip, the art and science, the strategy and tactics of books and reading, this is your book. It's worth much more than twice what you'll pay for it, so get two copies, one for a friend.

A final thought. If it is true that people will believe anything you tell them if you whisper it, I can see trouble ahead for the committee promoting "The Wonderful World of Books." In their enthusiasm for a good idea, they are doing no whispering at all. It's only fair to point out that if someone like George Bernard Shaw had been on the committee, he would have run things better. For one thing, he would not have made the mistake of trying to persuade people to read books. Instead, he would have had Congress pass laws to make the reading of books illegal. And he wouldn't have quibbled about whether the books were good or bad.

Strange, that this should not have occurred to any book committee. As Chesterton pointed out, "The way to love anything is to realize that it might be lost." When I watch people waste time and bore themselves to frustration on trains, busses, and subways, I realize that what we need most in America is a complete ban on books. One full year of *no books,* and we'd have a nation of 160 million converts passionately devoted to the book. Possibly the Gathings Committee can still swing this for us.

**THE WONDERFUL WORLD OF BOOKS. Edited by Alfred Stefferud. New York: New American Library. 319 pp. Paperbound, 35¢. Boston: Houghton Mifflin Co. 319 pp. Clothbound, $2.*

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A Sampling from "The Wonderful World of Books"

Boyhood Made in America

A man called Mark Twain put them in a book, but they wouldn't stay there. You can't keep boys like Tom Sawyer and Huck Finn cooped up in a book.

They came busting out of the pages, barefooted and dirty, and they lit out for the free and open spaces, and they've been romping around there ever since.

One day you met them, and Tom let you whitewash his fence, and Huck let you touch his dead cat. And suddenly you knew you were home.

You threw away your shoes. You cut yourself a fishing pole. You lay on your belly in the soft moss at the river bank. You played hookey, you smoked cornsilk, you got sick and you learned better. You were trying out freedom, getting the taste and heft of it, learning to handle it. You were an American growing up.

You learned a lot from Tom and Huck. They showed you how to make lost marbles come back, and how to cure warts with rainwater from a hollow stump. You learned what a hoot owl is saying, and what the wind wants to tell you when it hollers in the trees at night.

Some of these you forgot later, but they taught you one thing you'll never forget, and it's this:

There is a special quality to being young in America. There is a special air of freedom. A special kind of hopefulness, a deep-down faith that life will turn out good. Every man who remembers how it felt will do all he can to keep that faith alive for those who are young today.

—Louis Redmond.

Window to a Man's Life

A biography is the life story of a real person. If it is a good biography, it brings its hero as vividly to life as if he were standing in the same room. If you met him in person you would probably not get more than a polite handshake and a "How do you do?"; but in a biography you can find out all about him—what he did when he was a small boy, the way he went about his work, the friends he made, even his taste in neckties. It is not surprising that so many people like to read biographies, for they are a kind of window into a man's life; the better the biography, the larger and clearer the window.

Moreover, anyone who reads biographies meets not only the people who are alive today but those who lived in all the past centuries. The men and women whose lives are worth remembering stretch over the whole of history, like a great, lighted procession, and we could never make their acquaintance if it were not for biographies.

—Marchette Chute.

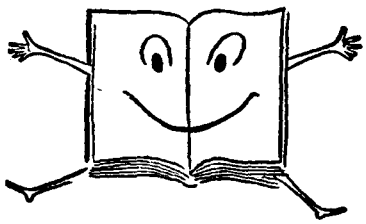
Glasses for the Mind

Before I bought my first pair of glasses, I remember, the trees were only a blurred blob on the horizon. But after I put them on, I was astonished to see that they had definite shape: twigs, leaves, stumps of old branches—all the details I had missed because I didn't have the full use of my eyes.

Good reading does for the mind what good glasses do for the eyes: it lets you in on the details of living. It's not unfair to say that most people go through life with their eyes closed: hundreds of things happen all about them that they never see because they have never known what to look for; good reading shows you what to look for. Good reading is like being converted, or falling in love, or getting married: the whole world has a new smell!

The special fun of reading good books is in asking yourself whether you know about this matter you are reading. Is this all new stuff? Or have I met people who looked, behaved, talked, thought, sounded that way? There's no greater pleasure than reading something aloud with a good friend: you can compare impressions; recall old times, other acquaintances; discover unnoticed shades of feeling in familiar situations. Above all, don't rush! It's all rot that you have to read fast to enjoy reading; if a book is worth reading at all, it's worth reading slowly. A book, like a cow, ought to be milked dry!

Good books, like good cows, give richly; but it's best to be frank: *all* books aren't worth reading; all books aren't worth *your* reading; and some books aren't worth your reading *now* In other words, never think that because an idea is printed and bound, it must be truthful and wise. There



are plenty of bad books; practice in reading will teach you the difference. Secondly, you'll find that many books never seem to attract you at all. Don't waste your time with them. Read the books you like. Finally, some books won't interest you at the first reading; but perhaps a year or two later, you may find them electrifying.

That is why keeping a library of books—whatever its size—is very important. One day, who knows, you may pick up a book you tried to read years ago and got bogged down in; you put it back on your shelf with disgust. But this time it struck you. Why haven't I read this before, you ask? When I was a schoolboy, I tried to read Tolstoy's "War and Peace," which, of course, is a very long novel indeed. I failed at it. I read fifty pages and stopped—dead! Years afterward, when my attitudes toward reading and life had changed, I came back to it; this time I read it with delight; it never even occurred to me that it was a long book! In fact it seemed all too short.

—J. Bernard Havilland.

The Modern Book

A few years ago, a book collector was (or was supposed to be) a person of vast means who lived in a big house and had a huge library every book in which was bound in full morocco and was worth thousands of dollars. But the big houses have gone, or, if not gone, have become schools, or funeral parlors, or clusters of small apartments. And the persons of once-vast means, instead of collecting books, are now themselves collected—or at least collected from—and contribute to the Bureau of Internal Revenue funds that used to go into the formation of those huge libraries for which there is no longer shelf-room.

Book collecting has leveled out, has come down to earth, has become the privilege not of the few but of the many. Like stamp collecting, the delight alike of kings and schoolboys, it has democratized itself. A book collection is simply a group of books, from two up, that is bound together by a single idea.

—John T. Winterich.

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Three Books of Escape

BASIL DAVENPORT

IN THE days when Marxism was more in vogue than it is now, it used to be customary in some circles to describe every book that was not (in a phrase of Stephen Vincent Benét's) "a fearless expose of conditions in the jute industry," as literature of escape. Dissimilar as they are, three new books—Captain P. R. Reid's factual "The Colditz Story"* and James Aswell's and Neil Paterson's novels, "The Birds and the Bees"** and "Man on the Tightrope"*** are for most of us, literature of escape in that sense, since it is not likely that we shall find ourselves slipping out of the best-guarded fortress in Germany, smuggling an entire circus past the Iron Curtain, or hiding out in a roadhouse, prepared (should the need arise) to sell our honor in order to obtain a doctor who will treat an infected gunshot wound without informing the police.

They are also books of escape in the sense that they deal (in part, at least) with that most fascinating of subjects. From the "Odyssey" to "Peter Rabbit," from "Iphigenia Among the Taurians" to "The Count of Monte Cristo," from "Faust" and the "Divine Comedy" to "Jack and the Beanstalk," how many of the world's best stories are stories of escape! This is in part because stories of escape appeal to the deepest of all instincts, the instinct of self-preservation: we want to get away from the giant, or from Peter Rabbit's Mr. Macgregor, even before we want to marry a princess and live happily ever after.

But there is more to it than that, for men have tried to escape when the risk in the attempt was infinitely greater than that in staying where they were. Indeed, the characters in all these books, to the eternal credit of most, perhaps of all of them, attempted to escape when they could have stayed in perfect safety and reasonable comfort where they were. It is not true of every one—there will always be some to deserve the condemnation of the great line *Et propter vitam vitai perdere causas*—"For the sake of life, to lose the reasons for living"; but there will always be some who feel that life is simply not worth having in prison, whether the prison is a prisoner-of-war fortress, or the whole world behind the Iron Curtain.

Stories of escape strike still another chord, one hard to define and easy to make fun of, one which the Marxists were from their point of view perfectly right in condemning, and yet one which is related to some of the deepest springs of our nature. It is the escape in "The Raggle-Taggle Gypsies," from the goose-feather bed to the cold open field. At its worst, it is a self-indulgent desire to get Away from It All, a neurotic feeling that the grass is greener in the next field; at its best, it is an intimation that the good economic life is not enough, perhaps that this world is not enough. At any rate, it is something that we have all felt.

ONE aspect of it is the theme of "The Birds and the Bees." Mr. Aswell has set himself the task of presenting a wealthy, petted seventeen-year-old girl, engaged and apparently on the threshold of a happy marriage—"the most popular, the most promising young man in Rivermark and the richest, loveliest girl"—of sending her off helping a wounded and wanted man escape from the police, and of bringing her back intact to the threshold of a happy marriage. "This story began with a happy ending. It's nice to be able to end it the same way," he says on the last page.

In much of this, he succeeds better than you would expect. There is an excellent preparation in the scene in which the girl—who is nicknamed, somewhat unfortunately, Rowdy—realizes what it is going to be like being the wife of a young man who is not only promising, but ambitious, and ambitious politically,—how much metaphorical baby-kissing, not to say bootlicking, the wife of such a man will have to do. After that, the ex-convict Randy, with his gunshot wound, his reek of cheap sherry, and his desperate need of help, is at least less repulsive than he would otherwise have been. And once the flight is started, the excitement is too continuous to allow the reader time to ask questions; it involves two automobile chases, a motorboat chase on the flooded Mississippi, and a stay in a dive populated by a group of underworld characters who are a cross between the types of Faulkner and Dick Tracy, during which Rowdy's virtue does a swell job of cliff-hanging. What is less credible is that she will ever be happy with the most promising young man in Rivermark—and to do him justice, Mr. Aswell hints that she will always at least think tenderly of Randy.

What is still less successful in "The Birds and the Bees" is its total effect. In addition to the original melodramatic story, there are melodramatic flashbacks of Randy's past, in which, among other things, he had been the lover of Rowdy's mother. The chapters are introduced by long epigraphs from a book called "A Christian Preceptor for Parents," dated 1869, of which the advice to start children on the facts of life with "the more delicate and seemly romances of the Birds and the Bees" is but a mild sample. The style is full of forced imagery —"the first full hemorrhage of spring," for example. All of this ought to add up to something in the way of a message, but I do not know what, unless it is that there are more complexities in the human heart than are allowed for by conventionality, which is true enough, but hardly needs to be stated with such extreme violence. "The Birds and the Bees" has many passages of undoubted power, and enough sheer shock value to keep you reading; but it never convinced me of the reality of its nightmare world.

In spite of the fact that the issues are far greater, the world of "Man on the Tightrope" is a cheerful place by contrast—almost too cheerful. It is

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* *THE COLDITZ STORY. By Captain P. R. Reid. Philadelphia: J. B. Lippincott Co. 288 pp. $3.95. To be published Feb. 18.*

** *THE BIRDS AND THE BEES. By James Aswell. New York: Rinehart & Co. 244 pp. $3.*

*** *MAN ON THE TIGHTROPE. By Neil Paterson. New York: Random House. 134 pp. $2.50.*

Basil Davenport recently published a book entitled "Great Escapes."

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the story of a Czech circus proprietor named Cernik who determined to smuggle his entire circus past the Iron Curtain for the sake of the publicity value of such a stunt to the cause of freedom. This is a sufficient feat in itself, and there are various minor complexities: Cernik's wife is an oversexed wench with a weakness for all lion-tamers as such; the sideshow dwarf tries to give the show away just because he hates mankind; Cernik's daughter is in love with an American who has attached himself to the troupe as a horseboy, and who doesn't want to go back to the free world because he is a deserter from the American army. There are plenty of complications, and what should be plenty of suspense, and yet it is the kind of story where a happy ending seems so predestined that the issue is never in doubt. According to the jacket, it has been made into a movie, and will undoubtedly make a magnificent one; but its emotional appeal is about on that level. The dedication runs "This story is dedicated to Jaroslav Drobny; to the driver of a certain railway train; and to the many unknown Czechoslovak men and women who, at great risk to themselves and their families, have done a *cernik*." This suggests that the story may be true, or founded on fact; but the touch of authenticity is needed to give it real suspense. Even so, it is very pleasant reading, on the entertainment level.

In trying to account for some lack of tension in "Man on the Tightrope," I suggested that its atmosphere was almost too cheerful. This was perhaps unfair, for actual escaping seems, by the accounts of those who have done it, to be usually a decidedly cheerful business. In one of his earlier and unjustly neglected books, "England Have My Bones," T. H. White records a discussion of the ethics of fox-hunting. The inevitable Tory says that the fox enjoys the sport; the inevitable humanitarian asks how *he* would enjoy being hunted for his life; and then an unexpected tertium quid says, "I was a fugitive for my life for three days, in the First World War, and they were by no means the worst three days of my life." And Mr. White goes on to say (I am quoting from memory) that in trying to evade the hounds the fox is using skill, and "I do not believe it possible to exercise skill without some element of enjoyment."

Certainly "The Colditz Story" is full of skill, and full of enjoyment. Colditz is a medieval castle in the center of Germany. The Germans at first believed it was escape-proof. Though they soon learned better than that, they believed they could make it escape-proof, and continued to believe so till the end of the war; but they never did. Its prisoner population was made up entirely of officers of many nationalities, who had attempted escape from other camps and had been recaptured. The Germans evidently believed in following Mark Twain's advice. "Put all your eggs in one basket—and watch that basket." What they overlooked was that they were thus achieving the highest possible concentration of escaping temperaments and talents. The guards outnumbered the prisoners, yet attempts at escape were constant. The penalty for escaping was solitary confinement, and in time there were not enough solitary cells.

CAPTAIN REID begins with the unsuccessful escape from Laufen, which qualified him for Colditz; at Colditz, he became "escape officer," responsible for coordinating plans; and in the end he made his own escape successfully. Individual attempts at escape, some successful and some not, were going on all the time. One athlete, practising tumbling with a friend, was thrown clear over a wall, and though wearing only a track suit made good his escape. A Frenchman disguised himself as a woman, and would have walked out, if he had not dropped a watch; in restoring it, the sentry looked at him more closely than he otherwise would have. Then there were the big concerted plans; and in addition to all this, the men worked off their superfluous energy and high spirits in guerilla warfare with the guards, and in playing practical jokes on each other. They learned first to brew and then to distill a potable alcohol—incubating it, at first, by the heat of their bodies. The book is an astonishing and inspiriting record of what human ingenuity can accomplish. By the time Captain Reid arrived, so many of the men had become accomplished lock-pickers that no ordinary lock was any more barrier than a latch—a fact which the Germans were singularly slow to suspect. If you have ever marveled at the ingenuity of the Abbe Faria in "The Count of Monte Cristo" or Latude in real life in contriving lamps and writing-materials, read "The Colditz Story" and learn of the forging of entire uniforms and sets of papers.

The high spirits of the book are so universal and infectious that one has to stop and remind oneself that all this ingenuity and daring, to the risk of life itself in the actual escape, was attempted only in the hope of getting out into the heart of a hostile country. This (among other things) is the sort of thing that led Robert E. Lee to say, "It is well that war should be so terrible; if it were not, we might become too fond of it."

P. R. Reid—"high spirits."

James Aswell—"nightmare world."

Neil Paterson—"decidedly cheerful."

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The Last Gasps

THE LITTLE EMPERORS. By Alfred Duggan. New York: Coward-McCann. 255 *pp.* $3.

By Edmund Fuller

MR. DUGGAN belongs to that select group of scholarly historical novelists who write for a relatively small audience. It's a pity that mass acceptance is not to be looked for (if any book can be said to have true "mass" response), but the fact remains that "The Little Emperors," an absorbing book of considerable distinction, makes definite demands upon the reader.

For one thing, it requires him to know something, instead of supplying everything he will need to know within the frame of the book itself. No time is wasted explaining words or allusions. Among the things Mr. Duggan risks asking of his reader are some sort of working knowledge of the parlous state of the Roman Empire at the beginning of the fifth century, familiarity with a few key names involved, a moderate Latin vocabulary, and a reasonable interest in the administrative processes of Roman Britain.

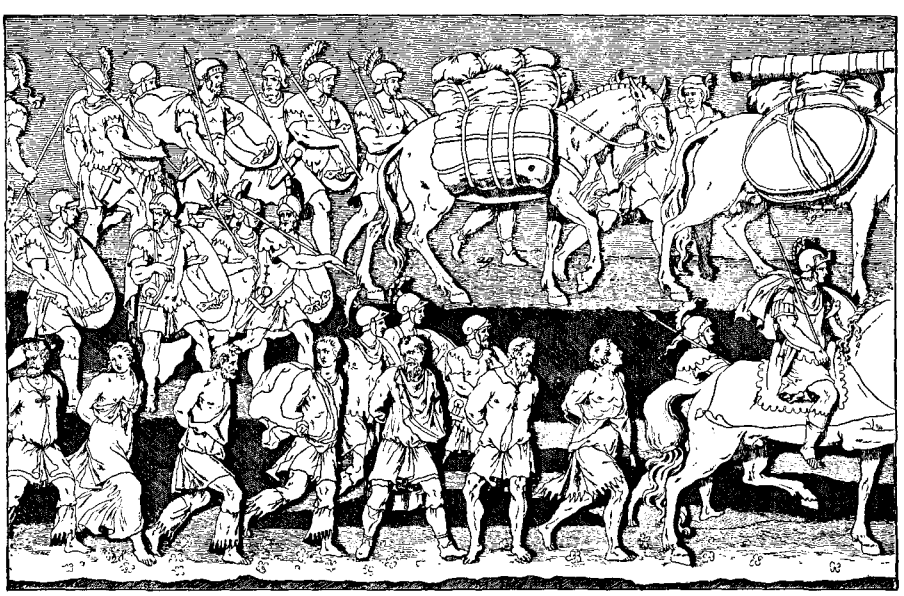
If you bring these minimum requirements, or the kind of genuine intellectual curiosity and response that waives all such requirements, you will find yourself reading an unusual piece of work. Blending intelligent conjecture with known fact, as he explains in an historical note, Mr. Duggan tells of how, in A.D. 406, Britain found itself under the rule of four different Emperors within the span of a very few months. The equivocal position of Christianity in this phase of the Empire is one of the more interesting aspects.

When the Sueves and Vandals crossed the Rhine once for all, Britain was effectively cut off from Milan (then the seat of Empire), so that the power of Emperor Honorius was nullified. The army in Britain named an Emperor of their own, one Marcus. He was put out of the way, swiftly, by Gratianus, a Briton. He, in turn, was murdered soon by Constantinus, another Briton, who was of greater stature and led an army to Europe in a major bid for the Empire as a whole. The book reflects, on both large and petty scales, the continual wars of attrition on the "marches" which Toynbee says characterize the decline of civilizations.

We see these events chiefly from the point of view of C. Sempronius Felix, Praeses (or one might say "President") of the province of Britannia Prima (including the city of Londinium). A North African, he considers himself essentially the true Roman, by contrast to the Britons. He is the typical colonial administrator and civil servant of his times. As the "little emperors" appear, Felix's position becomes precarious, hanging partly by the thread of his administrative usefulness, and partly by the fact that he is married to Maria, daughter of Gratianus.

Maria is one of the most quietly sinister characterizations that I have encountered in a long time, as she discovers the pleasures to be had from wielding a knife point upon the persons of shackled slaves.

This novel has historical insight, sophistication, and wit, all of which it employs to effect a brilliant picture of the corruptions and vices which accompany the horribly swift relapse of a culture into barbarism.



—Culver.

Triumphal procession of prisoners of Emperor Theodosius—A.D. 401.

Once a Dog . . .

A DOG'S HEAD. By Jean Dutourd. Translated by Robin Chancellor. New York: Simon & Schuster. 149 *pp.* $3.

By Henri Peyre

STORIES of metamorphoses of gods or men into beasts or of hybrid monsters, human only in part, held great fascination for ancient and primitive races. Indeed, Ovid's "Metamorphoses" have charmed generations of readers and "The Golden Ass" continues to entertain naive and sophisticated moderns. There is a recurrence of interest for such themes today, treated either tragically as in Kafka's Gregor changed into a loathsome bug or humorously as in David Garnett's "Lady Into Fox."

Jean Dutourd is a very promising Frenchman in his early thirties. He expounds no message of nihilism, no doctrine of political involvement, grinds no ax of any size and seems equally unconcerned in reviling or in ennobling man. He was a member of the Resistance movement, was sentenced to death by the Germans, witnessed the disillusion of the post-war years. But his cheerfulness, tinted with some healthy cynicism, has stood unimpaired. His recent novel, "Au Bon Beurre," is about a prosaic but entertaining butter-and-eggs merchant, whose fortunes rise and ebb like those of the famed Balzacian perfumer. Earlier, he had composed an amusing manual for the modern seducer, "Le petit Don Juan." In it, he voiced a Gallic protest against the gloom with which the pseudo-science of sex and the verbiage about sado-masochism, inversion, and the traumatic experience of love have shrouded what to our simpler ancestors used to appear as enjoyable fun. Dutourd is in the tradition of Voltaire. He reveres clarity, conciseness, piquancy, and irony.

An honest and pedestrian French middle-class couple had a son born with a dog's head. To her husband's irate questioning, the wife replies meekly that she has never even thought of a dog during her pregnancy. If only the infant would not survive! Alas! At eighteen months, he begins to talk articulately and thus reveals he has a man's soul. His father lectures to him about French honor and the dignity of man, in order to keep him away from dogs and make him study Greek, Latin, and French literature with the required conviction. Dog-headed Edmund, otherwise normal, goes through a healthy adolescence, with dreams

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of a literary career, ambitions of feminine conquest, and a crisis of religious mysticism. His great sorrow comes during his term of military service, when the top-sergeant torments him for having a seemingly disrespectful head and his initiation to venal love is sordid and mournful.

Edmund returns to civilian life. His parents, who had been relieved to be rid of him, send him off to find a job and live on his own. He has difficulty in securing a position, in spite of his law diplomas. He buys a beautiful dog, but is soon deserted by the only creature from whom he had expected friendship. He ends up as a teller in a bank, where a pretty and soulless secretary mocks him publicly after encouraging his advances. Suicide is the only recourse left, when Edmund decides first to try the common precept about money contributing to happiness.

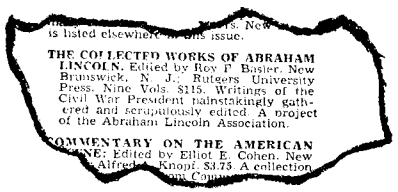
He gambles on the Stock Exchange and, through the elementary device of buying low and selling high, soon piles up a fortune. He now can afford servants who respect him, an artistic country house in Louveciennes with statuettes of Barye and a superb picture of a sheepdog by Rosa Bonheur. Friends flock to him, for he provides good cognac and entertaining conversation. Women curry his favors, since he has money and they imagine him to be more animal than other lovers. He even fights a duel with one of the husbands he has cuckolded. But his heart is incurably lonely, for how can he be sure of ever being loved for himself?

Finally, a tall, slender, beautiful, and refined young widow, Anne, smothers him with passionate love. Edmund is incredibly happy. But his peace of mind is short-lived. He suspects Anne to be mad. She was indeed living a strange fairy tale. She was convinced that Edmund was a Prince Charming momentarily concealed under a furry dog's head, who would only be restored to his earlier condition if he were loved by a woman to the point of distraction. Edmund spends his fortune in trying vainly to have her cured of her gentle madness. Disabused, he ends up as a game-keeper in central France, half-exiled from men. Anne, impoverished, in tatters, still beautiful, remains submissively in love with her husband with a dog's head.

There is no moral to the fable other than the obvious and implicit one, no forced symbolic message. The cruelty and complacency of the human race are flayed with Swiftian irony. The tale is told briefly, with an economy of means not too frequent in modern fiction. The story,

(*Continued on page 64*)

BEHIND THE BOOK


is listed elsewhere in this issue.
THE COLLECTED WORKS OF ABRAHAM LINCOLN. Edited by Roy P. Basler. New Brunswick, N. J.: Rutgers University Press. Nine Vols. $115. Writings of the Civil War President painstakingly gathered and scrupulously edited. A project of the Abraham Lincoln Association.
COMMENTARY ON THE AMERICAN
NE: Edited by Elliot E. Cohen. New
Alfred A. Knopf. $3.75. A collection

"THE Collected Works of Abraham Lincoln," a nine-volume set which went on sale February 12 for $115, is at once the catch-all of Lincoln's own contributions to Lincolniana and the end-product of twenty-nine years of dedication. (There are thousands of other contributions: between 1830 and 1939, for example, no less than 3,958 books and pamphlets *about* Lincoln were published in the United States alone.) "The Works" are, as a Lincoln man recently put it, "indeed the works"; they encompass an advertisement for a lost horse Lincoln put in the *Sangamo Journal* on March 26, 1836, an address he delivered at Gettysburg on November 19, 1863, and just about everything else before, between, and after. In all there are 6,870 speeches, letters, memoranda, recommendations, endorsements, and the like included (99 per cent of all known Lincoln autograph papers), 3,312 of which have never been collected before. These were discovered by one form of detective work or another, carried out by both a part-time and full-time editorial staff headed by Roy P. Basler, until recently the executive-secretary of the Abraham Lincoln Association in Springfield, Ill. Its *raison d'être* was "The Works," a *raison d'être* that eventually went through more than $100,000. More than half that sum was contributed by the Rockefeller Foundation.

It was an enormous job. "At the beginning, Roy, Paul Angle, Jim Randall, Gib Bunn, and I sat down together and worked out a general plan," Benjamin P. Thomas, author of the recently published "Abraham Lincoln," recalled the other day, "but many unanticipated problems came up as work went forward. I know that many a time Roy would spend an entire day or even longer tracking down a name or an incident or something else that came out merely as one short sentence in a footnote. But when you look at the finished product, what a stupendous amount of information it contains, and what a tremendous job of searching, unraveling, and elucidation it represents!"

Possibly the best index of just how much more Lincoln there is in "The Works" than originally estimated is found in an old letter of the Association's; it confidently predicts publication in five volumes in 1948, a year after the opening of the Robert Todd Lincoln papers. The fact is, however, no one had any idea of exactly how many stray bits and pieces of Lincoln's work there were, or, for that matter, where they were. Archives were consulted; catalogues searched; not a possibility was bypassed. One discovery led to another, though quite a few proprietors of Lincoln odds-and-ends had to be wooed for a couple of years before they permitted a close-up of their possessions. Some refused to relent at all, the result being that "The Works" omit about 1 per cent of Lincoln's minor known works. Basler, haunted by the history of Lincoln forgeries (a good business, still), held out wherever possible for original sources; in 75 per cent of the cases, he or a member of the staff saw the real thing. Precisely because of their exhaustive, encyclopedic approach, a considerable number of fresh Lincoln letters were turned up, mostly of the Civil War period. Though there is nothing among them of Gettysburg Address stature, there are items will make Lincoln scholars happy.

Even in the non-editorial end of the project, a major hurdle had to be surmounted. It had to do with geography. The editor, the publisher, and the printer were located in different parts of the country—the Association in Springfield; Rutgers University Press at New Brunswick, N. J., 882 miles away; and H. Wolff in New York, thirty-eight miles from Rutgers. So, it wouldn't be fair to exclude the role of the Post Office Department in "The Works." Some 13,500 pages of manuscript and 8,500 galleys were mailed in hundreds of packages from Springfield to New Brunswick to New York to New Brunswick to Springfield. Anyway, one day late in 1952, the final package was delivered, and the publication date was at last set, 144 years to the day after Lincoln was born.

—BERNARD KALB.

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The Saturday Review

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Confessions of a Troubled Editor on His Thirteenth Anniversary

THE other night we were talking about "Annapurna," by Maurice Herzog. We spoke of the sense of excitement and personal feeling it conveyed. Mountain-climbing accounts had always fascinated us; this was one of the best.

This didn't sit well with the gentleman at the head of the table.

"Apparently you don't even read your own magazine," he said coolly. "The review of the book in your paper didn't seem to be so enthusiastic. Whom are we to believe? Why don't you fellows get together? Or maybe you enjoy producing confusion every week."

Several weeks earlier, I had mentioned in a public meeting that "Report on the American Communists," by Morris L. Ernst and David Loth, was a highly knowledgable and valuable analysis of the motivations of the Communist. This provoked a rather angry rejoinder from someone in the audience that in view of my praise of the book it was highly unethical of me to have allowed to appear in this magazine a somewhat unfavorable review of the book.

These incidents are nothing new. Ever since I came to work for *The Saturday Review* thirteen years ago I have had to contend with the startled and sometimes indignant reactions of friends when they learn that the editors will publish views and reviews completely contrary to their own opinions. I am certain that Henry Canby, Bernard DeVoto, and George Stevens, my predecessors, were equally scored for expressing personal opinions at variance with the criticism in the magazine.

There is no easy answer. From their point of view, our questioners are undoubtedly right. Perhaps we ought to have certain well-defined tastes which would be impeccably reflected in our columns. Perhaps the job of a review of ideas and the arts is to project a highly unified viewpoint on which editors and writers can agree—and then buttress that viewpoint as though we were manning a fort. But if we were to do that, it would unquestionably mean the end of the signed review. Like the London *Times Literary Supplement,* we would have to develop a group of critics who might become something of a homogeneous albeit anonymous literary community. All opinions would be on the authority of the magazine; it would stand behind everything it publishes. In this way, it would have no split personality. It could re-assign books freely if the reviews of those books not only did not happen to meet the editors' standards but failed to coincide with the editors' own opinions. It would know what it wanted and would try to get it.

Periodically, at our editorial conferences, the suggestion has come up that we adopt the *Times Literary Supplement* approach. And each time the proposal has been rejected. As I say, it isn't an easy question, but my hunch is that the decision is correct—at least for us. Ours is no limited franchise. We deal in opinions on virtually the entire range of things that attract and excite the mind. Creative thought is our business—whether with respect to literature or philosophy or politics or education or entertainment. I don't think we know enough to become sovereign in all these fields; nor would we know how to go about recruiting such an omniscient, unified, and *responsible* group even if we dared to try. And if our editorial range were strictly confined to books, our feelings would be unchanged. A book is the most varied product in the world. Its physical aspects are secondary to the range of thoughts and images it attempts to transfer to the mind of the reader. In this respect a book is like a piece of rope; it takes on meaning only in connection with the things it holds together. And what is carried by the book is nothing less than the life of the mind. The editors have enough to do in being astounded and inspired and appalled by the human mind without trying to affix precise values to the multitudinous products of that mind.

We are, we reiterate, only speaking for ourselves. We intend no criticism of the London *Times Literary Supplement,* which excites our admiration. But the *Times Supplement* exists against the background of a long tradition of anonymous criticism to which English readers are generally conditioned. The tradition in this country has been in the other direction. In general, and with conspicuous exceptions in the field of the news weeklies, the custom here has favored complete identification. Usually the American reader wants to know who is saying something before his attentions are engaged. It is perhaps no accident that one of the most characteristic of all our folk expressions is "Sez who?" Frequently, an exclamation point takes the place of a question mark; in either case, it indicates a propensity for the personalized approach.

APART from this, as a matter of fairness to the individual whose book or play or musical composition may be under attack, he ought to know who is doing the attacking and on the basis of what special training or authority. The job of the editors, as we see it, is not to develop any "line" of their own which they will endeavor to have reviewers reflect, but to select contributors who are responsible, competent, interesting. This at least is the goal. It doesn't make for uniformity of opinion—indeed, it encourages and stimulates diversity to the point of occasional confusion—but it does enable us to avoid the dangers of being doctrinaire. Not infrequently our reviews and even our articles will clash with our editorials (to say nothing of the fact that the editorial page itself represents mixed viewpoints) but we repeat that we would not know how to go about editing a unified-policy

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magazine, and would quit of boredom even if we did.

In listing the desirable qualities of contributors in the preceding paragraph, we put "responsible" first because responsibility comes first. Whatever a reviewer's other qualifications may be, if he lacks respect for the creative process and for the enormous expenditure of effort it involves, he is only partially prepared. He is like the surgeon who conceives of the human anatomy solely in terms of a machine and who has little feeling for the wonder of life. No matter how hard a critic may try, he has no way of equating his effort in writing a review with the author's effort in creating the work under review. Even in the case of a reviewer who may have spent years studying the subject being treated in the book before him, there is still the disproportion between the time and effort expended on a book and on its review. Several weeks after I began to work on *SRL*, I took upon myself the task of reviewing Allan Nevins's two-volume biography of John D. Rockefeller. It took me about a week to read it and write about it. It must have taken Allan Nevins at least three or four years to put it together. A year or so later, when I reread both the book and my review, I felt like a fool. I could see that parts of what I had written were captious and flimsy alongside the large architecture and general achievement of the book. Ever since, I have been gun-shy about reviewing books. It isn't that I lack respect for the reviewer's craft; indeed, I have respect for it to the point of awe. I rely heavily on book reviews for my own reading, but I am afraid I lack the stomach to do reviewing myself. To do it right, I know I would have to spend the rest of my life developing the artistic sense of proportion which would enable me to put reporting, appraisal, and criticism in perfect balance.

Having injected this personal note, I should like also to disclaim any infallibility for the editors in the assignment or processing of review material appearing in these pages. In fact, we have often been tempted to devise some sort of notice for our readers that would correspond to the data for packages of edibles required under the Pure Food and Drug Act. Our notice might carry some such heading as "Danger: Critics at Work" and then go on to say the following:—

"The editors and writers in this magazine are performing a necessary but highly complicated and frequently dangerous task. They are endeavoring to be magistrates of the public taste. The opinions they issue are on all sorts of matter, public and private. If these opinions are sound and fair, they can save the public time and money. They can provide surcease from the exasperated yawn; they offer relief from hand-holding with the mediocre. Most importantly, they can raise the general level of a nation's culture by helping to create public support for the truly worthwhile.

"But if the opinions in these pages are unsound and unfair they can produce untold damage and suffering. A scathing and malicious review is a lethal weapon. Keats was struck down by poison-pen criticism. *The Quarterly Review*, according to Shelley, was the assassin. Its unfair comment gave Keats a siege of melancholy and 'he was with difficulty prevented from suicide.' Racine's defenses were penetrated by a royal rebuke and he succumbed to it. Newton became sick with apprehension at the projected publication of his scientific papers. Pope's psyche would blister at the thought of literary reviews. Montesquieu writhed in pain at the literary criticisms of his contemporaries—whether favorable or unfavorable. As Disraeli wrote, 'The feathered arrow of an epigram has sometimes been wet with the heart's blood of its victim.'

"THOUGH the lives of good and great writers may have been shortened by irresponsible critics, the reputations of the former have long outlived the latter. Shakespeare was vilified by contemporaries who were then numberless but are now nameless. Hazlitt was called a blockhead and Leigh Hunt an imbecile, descriptions which scored heavily on their targets, but the names of William Gifford and John Wilson Croker are of little more than family interest. Thomas Babington Macaulay was variously denounced as 'an insolent puppy' and 'one of the most obscure men of the age,' but the authors of those remarks are now so many John Does. *The Edinburgh Review*, a journal enjoying considerable prominence in its time, seemed to take special pleasure in panning the efforts of what to them were such bungling authors as Wordsworth, Tennyson, Southey, Byron, Goethe, Coleridge, Ruskin. Those particular issues of the *Edinburgh Review* are now flakey yellowed sheets, residing securely in the oblivion they so casually assigned to the authors.

"There are yet other facts contributing to the sense of caution and humility felt by the editors of *The Saturday Review*. The history of criticism, which antedates Aristotle, shows that even the greatest authors were apt to slip when they turned to reviewing on their own. No one has ever defined the rules of criticism better than Aristotle, yet Aristotle not infrequently broke the rules in commenting on the work of his contemporaries. Plato seemed to have lost all reason when he discussed the works of Democritus. Pliny and Seneca had a blind spot about Virgil. Cicero was scornful of Socrates, whose treatment at the hands of Aristophanes was intended to be a laughing matter at the time. Horace professed to be offended by the coarse humor of Plautus. And Dionysius attacked Thucydides for the very objectivity which has endeared the Greek historian to present-day readers. An even longer list could be made of later eminent writers whose critical judgment does not seem to have stood up too well over the years. Coleridge damned Pope; Voltaire flailed Milton; Walpole was appalled by Johnson; and Wordsworth ridiculed Dryden and then Burns for good measure. The point here would seem to be that even assigning books to writers of large reputation is not of itself sufficient guarantee of a balanced review.

"Sometimes, though not often enough, the critics get their comeuppance. Especially do we like Charles Dickens's rejoinder to the editor of the *Quarterly Review* when that tall intellect prophesied immediate death for the 'Pickwick Papers.' Mr. Lockhart had written that 'Mr. Dickens writes too often and too fast. . . . If he persists much longer in this course, it requires no gift of prophecy to foretell his fate; he has risen like a rocket, and he will come down like a stick.'

"When author met critic at a dinner party shortly after the appearance of this prophecy, Mr. Dickens grasped Mr. Lockhart by the hand and said in an even voice: 'I will watch for that stick, Mr. Lockhart, and when it does come down I will break it across your back.'

"The editors of *The Saturday Review* will try their best, but they are fully aware of their limitations in particular and the limitations of their craft in general. And if we do rise on occasion like Mr. Lockhart's rocket, we suggest that our readers pick up Mr. Dickens's stick." —N. C.

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LETTERS TO THE EDITOR

Polls & Prediction

▶ THE RESPECTFUL TREATMENT of "The Pollsters and the Dopesters" by Eric Hodgins [*SR* Jan. 3] was a clear, fair, and valuable statement. Unfortunately, in his defense and analysis Mr. Hodgins took the position that the factor of prediction in public-opinion polling is "useless" and "not a legitimate function." In so doing he cut off one of the legs which supports the table.

Prediction is one of the basic purposes and functions of every science, not in the sense that it is a guess as to who will win a given ball game, prizefight, or horse race, but in the sense that it is a projected conclusion resulting from the observation and analysis of the relation (not accidental) of existing forces and patterns of behavior. On that basis the chemist creates his formula, the botanist crosses breeds, and the archeologist reconstructs the past (prediction reversed as to time). In the social sciences the forces and factors are less consistent and controlable. Still, the economist, the urban sociologist, the highway, railroad, and utility planners all predict and expect that their predictions will be acted upon to the extent of a considerable investment of human facilities and energies. Every analysis implies a prediction.

If prediction were not one valuable purpose of public-opinion polling then it would be a patent absurdity to poll the public *before* the election instead of *after*. . . . A poll after the event would certainly be less subject to variation. . . .

I would like to stress that I thought the Hodgins article an excellent one. It is often the unfortunate effect of a letter such as this to devalue the article that, in all honesty and respect, it seeks to compliment. I would not want that to happen here.

PHILIP AGREE.

New York, N. Y.

Proper Place of Polls

▶ AFTER THE 1952 ELECTIONS—as after the 1948—there were a number of critics who contended that the pollsters had failed; that the predictions, when any were made, were so hedged and circumscribed that they were meaningless, or that the predictions were simply wrong.

Eric Hodgins's article tries to shift the field of discussion. Hodgins says that "prediction is not the only important function of the polls—indeed, it is not a legitimate function at all." That may be so, but it happens to be just what the pollsters who sell their findings to the newspapers have claimed that they could do.

Hodgins says that in 1952 the polls did everything which could be expected of them. Unfortunately, from his viewpoint, the newspapers did not think so and alleged that the pollsters were "wronger than they were in 1948." Hodgins adds "that this simply isn't true; it has just become fashionable to say." But if Dr. Gallup indicated—although his figures may not have backed him up—that the 1952 election was going to be a horse race, and then Eisenhower won by a landslide, there seems to be some reason for disappointment on the part of those newspapers who contributed considerably to the cost of conducting the polls.

"I do think Smedgerow is being a bit hard on this show. . ."

Hodgins, after discussing ephemera, flies up to the stratosphere. Public-opinion polls, he appears to believe, are scientific. He does not go into the principles of sampling, but he asserts that the pollsters must have wanted to and did gather a vast amount of data which had great value as information. This was not "prediction stuff," he says, and he offers "some examples related from a post-election perspective." Since a post-election perspective can hardly have been determined yet—if perspective can be determined or, indeed, if the laws of perspective apply to hindsight—his conclusions are not as convincing as they may be exciting.

These conclusions are not out of the ordinary. A number of political analysts have suspected or imagined them. These were analysts who used the old enquiring-reporter technique or, even, experience. But none of them maintained that they were being scientific. Nor does it seem possible that the pollsters, even in retrospect, would be able to break down so completely the complexes of a recent election.

Hodgins says that these insights, in his opinion, are backed up by statistics. What statistics? Do he and his friends have enough data to say how the persons interviewed voted in 1948 or intended to vote in 1944? They may have been able to select scientific samples on purely external bases, but they cannot have been able to do any emotional sampling. When and if they can and do, it will be 1984.

Hodgins recognizes this. He says that public opinion is shot through with the wildest sort of anomaly. He lists sample questions dealing with the complexities of carrying on some sort of opposition to Russia over a fairly long period of years and he describes the puzzling results. Then he asks, "What does that really mean about the national temper? We ought to know, but we don't."

Thus Hodgins wanders all over. He quarrels with the newspapers because they want pollsters to be prophets. He cites as conclusions what could more easily be guesses. He sees public-opinion polls as exact and, at the same time, as subject to practically indeterminable variables. But it is when he tries to give the polls what he calls their proper value that he trips and falls on his face. He says that that proper value is "to explain the nature and forms of public opinion to the public itself; to hold the mirror up to man's public nature and let him take a long hard look at it, not as something static or simple, but as constantly changing and eternally complex. If the public can be slowly educated to what its opinions really are, it will—let us hope—want to change some of them."

In other words, change is under way, but it can't take place unless the public agrees to change. The world goes around the sun, but it can't until the public is convinced that the world goes around the sun.

This could go on almost forever. It

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would be simpler to say that public opinion exists in spite of public-opinion polls which may or may not be scientific—quite possibly the latter.

THEODORE LONG.

Salt Lake City, Utah.

"America's Philosopher"

▶ PERHAPS NOTHING is more conclusive proof of John Dewey's "profound expression of American genius" than the following passage from Max Eastman's article [*SR* Jan. 17]:

"There were five children romping around the house during the most creative years of Dewey's life. They did not disturb his meditations in the least. Indeed, Dewey was at his best as a logician with one child climbing up his pants leg and another fishing in his inkwell."

As an American by choice, not birth, I've always felt that one of the outstanding American characteristics is precisely that ability to take the inherited residue of thought and civilization and wed it to the present. Only in the USA would the sight of a child dabbling in a philosopher's inkwell evoke approval instead of censure.

ANN THOMAS.

Miami, Fla.

Unique Event

▶ IT IS RATHER IRONIC that in Mr. Agar's "A Prayer for the New President" [*SR* Jan. 17] three of the five political quotations he uses are from speeches by the candidate who was not elected. What Eisenhower said and did during the campaign has been largely and quickly forgotten and forgiven; what Stevenson said is still remembered—and memorable. It must be an event unique in the annals of American political history: weeks after the election people are reading and pondering and finding true the words of the vanquished candidate and having to dismiss as "campaign oratory" most of the words of the man who was victorious.

EDITH WOLFE.

North Arlington, N. J.

Surrender

▶ HERBERT AGAR said "If it had been his fate to receive the surrender of the Army of Northern Virginia he would have behaved like General Grant." This, of course, was in reference to General Eisenhower.

Evidently Mr. Agar has not read pages 156 and 157 of General Eisenhower's book "Crusade in Europe," where he stated that he refused to receive the leaders of the German Armies who had surrendered to his forces, and gave as his reason that he did not believe in the custom prevailing in *our* Army of receiving the defeated leaders of the opposing forces. From the foregoing we have a right to assume that General Eisenhower would not have treated General Lee, when he surrendered the Army of Northern Virginia, as General Grant did.

In contrast to General Eisenhower's policy, General Patch who commanded our Seventh Army treated Field Marshal von Rundsted, who surrendered to him, with the greatest of courtesy, paroled him, and allowed him to go to his home.

JAMES K. PARSONS.

Washington, D.C.

Prayer

▶ MR. AGAR PRESCRIBES a course for President Eisenhower to follow, and would have us "more modest in dealing with those who challenge our right to exist."

We should pray for all those social theorists who are depressed by political defeat and are fearful that their standardized dreams will be dispelled by the new order. We should pray that they may see the futility of trying to make President Eisenhower over into their own stereotyped image and likeness. We should pray they may learn that the American people do not require a supreme leader to do their thinking and to carry their burdens, but, instead, the information, the vision, and the will to nullify the propaganda and eliminate the repressions decreed by those, abroad and at home, who would control the minds and the acts of free men.

D. Q. PALMER.

Washington, D.C.

"The Product Is Hope"

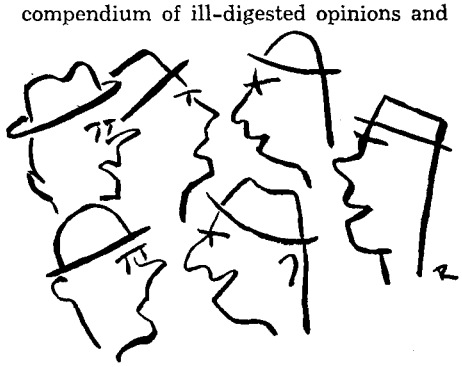
▶ THE EDITORIAL, "The Product Is Hope," [*SR* Jan. 10] points out a very important fact, namely, that hope, as an experienced fact, is as real for us human beings as any material product which we can produce. The power of psychological realities is pretty well known. But what we too often forget is the equal potency of certain constructive emotions, religious values, and time-worn ethical slogans, which somehow are not as urgent to modern man as his material possessions. Comment on this subject, as the editorial implies, is far too often looked upon as trite and meaningless. It is certainly well to remember in this connection William James's very up-to-date assertion, "Nothing is so but that thinking makes it so."

HENRY A. SOSLAND.

Cambridge, Mass.

Disastrous Result

▶ DANIEL BELL and *SR* are to be complimented upon Mr. Bell's perceptive review of the Ernst and Loth "Report on Communism" [*SR* Dec. 20]. Mr. Bell, whose political opposition to Stalinism in all forms is a matter of public record, has refused to accept the smug and comfortable thesis of the Ernst and Loth compendium of ill-digested opinions and haphazard interviews. In so doing he perhaps has done more to clarify our thinking on the subject than have the polemics of Ernst and Loth.



Mr. Ernst [LETTERS, *SR* Jan. 10] might be reminded that sly references to the fact that both Louis Budenz and the reviewer for the Hearst press also did not like the book are no more valid in attacking Bell's review than are attempts to link things which we do not like with the symbols of Stalinism. Ernst's method of linking critics of his latest work even implicity with the disreputable Right, as represented by Budenz and the Hearst press, seems to be no more valid than the Stalinist claim of the 1930's that Leon Trotzky was a Fascist because he allowed the Hearst press to publish a series of his articles. Perhaps the fact that such a courageous fighter for civil liberties as Morris Ernst has resorted to a subtle use of "guilt by association" is further proof of the disastrous results of the influence for over twenty years of the type of reasoning represented by the Stalinist-McCarthyite amalgam.

GEORGE P. RAWICK.

Cleveland, O.

Reform & Status Quo

▶ I WAS INTERESTED in Gwynne Nettler's statement that "politico-religious movements hostile to the *status quo* appeal to the socially 'dis-eased'," and the quotation from Santayana that "Reformers blame the world for being themselves ill-fitted to live in it" [LETTERS, *SR* Jan. 10].

Since most social reforms have become established only after a struggle with the *status quo*, one wonders if this theory is true—if all the progress made by the human race has not been the work of diseased minds. What if no cave-dweller had become dissatisfied with the *status quo*? We might still be living in caves. Would she say that the framers of our Constitution had "dis-eased" minds? They were certainly reformers. And would she say that the early settlers of our country had "dis-eased" minds.

ELNA WILLIAMS.

Raleigh, N. C.

Long-Winded

▶ PROF. FERGUSON'S review of Edgar Johnson's biography of Dickens is excellent [*SR* Jan. 10], but permit a reader to voice a dissent.

There is, really, no excuse for endeavoring to make Dickens at this late date a greater writer than he was. The cult of Dickens has been kept alive by the schoolmen, and his value to our generation is mostly to provide reading matter for long-suffering boys and girls in high school and even college.

The sad fact is that Dickens wrote too much, too pretentiously, and too carelessly. How many adults still read him? Let Mr. Gallup take a census and he will find mighty few. Apart from two or three imperishable novels, such as "Pickwick Papers," "David Copperfield" and maybe one other, Dickens is dead.

ANTHONY NETBOY.

Portland, Ore.

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Women. The subjects of the seven biographies reviewed in this issue have two things in common: they are female and they led uncommonly interesting lives. Two acquired their interest because they married men whose careers in politics carried them to high places: Mary Todd Lincoln, subject of Ruth Painter Randall's biography (below) and Elizabetta Cerruti, who tells her own story in "Ambassador's Wife" (page 51). Two possess an exceptional literary talent that enables them to record sensitively the painful business of growing up: Mrs. Robert Henrey, who tells about her French girlhood in "The Little Madeleine" (page 39) and Phyllis Bottome, who writes about her young womanhood in "The Challenge" (page 40). One found her life complicated by loyalties divided between East and West: Han Suyin's "A Many-Splendored Thing" (page 49). And one was a genius at the high art of making people laugh: Fanny Brice, comedienne and subject of Norman Katkov's "The Fabulous Fanny" (page 40).

Virago or Helpmeet?

MARY LINCOLN: Biography of a Marriage. By Ruth Painter Randall. Boston: Little, Brown & Co. 555 pp. $5.75.

By Edward Wagenknecht

WHEN, in 1920, William E. Barton published his devastating analysis of the "evidence" for Lincoln's alleged illegitimacy, a leading review observed that he had disposed of one bundle of lies of which Beelzebub was the father and that from now on anybody who wished to pursue the subject would have to think up something new. Mrs. Randall has now done for Lincoln's wife what Barton did for his mother.

Edgar DeWitt Jones called Mary Lincoln "the most tragic woman character in American history, the most maligned and pilloried." Her enemies have not been satisfied to make her a shrew, an unloved wife, a lunatic, and a "Hell-cat" (as John Hay called her); in her own time they would even have her a Confederate spy and an anti-abolitionist. (Mrs. Randall shows conclusively that she was more eager for emancipation than her husband.) When she left the White House, they accused her publicly of stealing the furniture.

Mrs. Randall's is not the first brief for the defense, nor does she fail to indicate her indebtedness to her predecessors. But hers is much the most searching and thoroughgoing examination of all the evidence that has been made. She has considered the relevant material in the Lincoln Papers and elsewhere, and she gives us, for the first time, a number of private letters between Mr. and Mrs. Lincoln, as well as Mrs. Lincoln's letters, during her last years, to her sister's grandson, Edward Lewis Baker, Jr., which show both her warm heart and her good sense in the very period when she has been widely considered a madwoman.

The author documents minutely at every point. She traces the origin and development of erroneous notions. She examines in detail the widely-held belief that Lincoln failed to appear at his own wedding. He had asked to be released from his engagement because the opposition of Mary's own family had convinced him he was no fit mate for her. Understanding his motives, Mary felt grief but no resentment. Neither Matilda Edwards nor any other woman was involved. Mrs. Randall also demonstrates the completely unhistorical character of the shocking scene in Robert E. Sherwood's "Abe Lincoln in Illinois" in which Lincoln is made to curse his wife.

Lincoln told Mary Todd that she was the only woman he ever loved. (About Ann Rutledge, says Mrs. Randall, only two facts are surely known: that she "was engaged to John McNamar and that Lincoln grieved about her death.") When Lincoln met Mary, she was "bright, wholesome, attractive," with education, tastes, and interests far ahead of "most gentlewomen of her day." Her cheerfulness was a pleasing contrast to his melancholy. "She loved people, was intensely sociable." She married Lincoln neither for spite nor for ambition but for love. Here is an American romance, an "actual case where a girl of the aristocracy remained loyal to her lover of log-cabin origin."

On both sides, love and loyalty endured till death. Not, to be sure, in a fairy-tale world, but in the real world, where alone love and loyalty have meaning. Mrs. Lincoln had what Gamaliel Bradford called her husband's "unparlorable" aspects to contend with, and he had her nervous instability. "When masculine biliousness has to live with feminine sick headaches, there is bound to be at times a clash of nerves." They shared overwhelming grief, too, for they buried two of their four passionately loved and indulged sons. Mary was to live to bury a third by herself, after her husband's death, and to find herself put away in an asylum by the fourth.

It is an important part of Mrs. Randall's excellence that, though she is intensely sympathetic toward Mrs. Lincoln, she makes no attempt to gloss over any of her faults nor yet to traduce her traducers. She does not even consider Mary's prime enemy, W. H. Herndon, a deliberate liar: he was merely an "intuitional" or "psychoanalytical" biographer. (Of that tribe, God knows! there is no end yet.) Robert Lincoln's attempt to have

—Culver.

Abe and Mary Lincoln in 1861: "Grand expulsion of the servants from the White House."

Edward Wagenknecht is the editor of an anthology on Abraham Lincoln.

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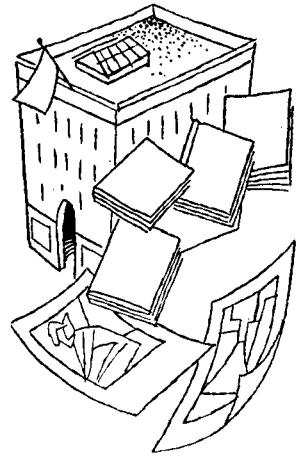

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his mother declared insane may seem heartless but it was not really so. Robert had no ulterior motives and was acting according to his lights.

What, then, were Mrs. Lincoln's faults? She lacked good judgment, and she was emotionally immature. "There was nothing philosophic in her nature." Passionate and rebellious, she never learned self-control, and the results of this failure were far-reaching and disastrous. She could be unreasonably jealous, and she made scenes. "In some ways she never grew up." Devotedly as she loved her children, she was too much upset to nurse them effectively when they were sick, and when a thunderstorm occurred, Lincoln had to hurry home to comfort her. She was unwise in her political activities, and she left herself open to malicious criticism by accepting gifts that she should have refused. Finally, as Mrs. Randall sees it, though entirely sane in other areas, she became completely irrational and irresponsible in her use of money.

It should be understood, however, that the interest of this book is not limited to its controversial aspect. It is more than a brief for the defence: it is the whole story of the Lincoln marriage, of the home-life of the Lincoln family—the father, the mother, and the sons. Never has such a story seemed better worth telling or better told.

L'enfant de la patrie

THE LITTLE MADELEINE. By Mrs. Robert Henrey. New York: E. P. Dutton & Co. 350 pp. $4.

By Elizabeth Wecter Pike

THIS extraordinary book is the autobiography of a French girl, a recording of the first two decades of her life in intimate and infinitesimal detail. Born in 1906, the lot of little Madeleine would make a dead-end kid feel as snug as Yasmin Kahn. But there is no bitterness in her, no whimpering undertone. Her heart and mind and pen are warmly tolerant, so richly understanding and responsive that what convention would deem the grimmest of childhoods emerges joyously. Her record is more importantly also the record of a segment of Paris and a nation—the grinding, brutal life of the French laborer whose life is eked out day by day, sou by sou.

Little Madeleine's father, a mighty man from the Midi, was great in physical strength, zest, and violence. Haplessly he wed a bronze-haired beauty whose stability could not have made up one whit for her melancholy and disenchantment, and her weary dreariness. Sorrowing over the death of two little sons, fretting as her husband ricocheted from job to job, she stitched quietly away as a seamstress and channeled all interest toward Madeleine and the coffee-sipping chatter of her neighbors—women with lives as bleak as hers. It is in the accounting of the ways and woes of these neighbors and fellow lodgers in a descending procession of drab apartments that Mrs. Henrey's book is strongly significant. She focuses a microscope on a microcosm: the world of the vendor, the baker, the prostitute, the apache, the doorkeeper, the lace pedlar. Her recall is seemingly total, the realism vivid and complete and bold, each of her myriad characters bearing his own true name. Theirs was a world of struggle, of stark and early knowledge of life's verities, of birth and funerals, of native wit and wisdom.

But theirs, too, was a world with small and poignant pleasures—the exhausted laborers' delight in Saturday tippling at a zinc-topped bar, Sunday gardening, the women's elation at the creating in exquisite lace and fabric of some frippery for a shadily prosperous customer. And the children ran pleasantly amok with slight schooling, gnawing stomachs, and total joy in the fragrance of a lilac or the rapture of goat's cheese with crusty bread.

Little Madeleine was frail. When she became too pasty of face she was bundled off to the country to visit this relative or that, to breathe and eat and savor. One gets completely ensnarled in a Laocoön tangle of cousins and aunts and in-laws, all of whose lives and loves are affectionately set down and who appear or vanish according to the temperature of the family quarrels. But Madeleine's visits to the provinces, to the Midi and Blois, add broad color to her book.

The march of history had little impact on Madeleine, and her memory of the First World War is not harsh. She and her mother shivered for want of fuel, but lived contentedly on her father's army allotment, since his wine and tobacco no longer need be purchased. He was released from service vaingloriously, one eye blinded, not in heroism, but by a broomstick in a cambric duel.

Throughout the book runs an undercurrent of doom, twice predicted by fortune tellers. Madeleine's father is to die, yet she is to become one day wealthy and famous. Her fierce father dies gently of pneumonia, a death which one feels to be more release than hardship for her mother. The mother's nimble needle and Madeleine's own enthusiastic ambition carry them along to Madeleine's twentieth year and a migration to London, to the tongue in which this book was written.

Your Literary I. Q.

Conducted by John T. Winterich

SHAKESPEAREAN DISGUISES

Fannie Gross, of Asheville, North Carolina, asks you to name ten characters in the plays of William Shakespeare who found it necessary to appear incognito. Allowing ten points for each character you can identify, a score of fifty is par, sixty is very good, and seventy or better is excellent. Answers on page 51.

1. Fearing he would lose his life at the hands of his bastard brother, he disguised himself as Tom O'Bedlam, a madman.
2. Dressed as a page, this young lady followed her betrothed to Milan, where she discovered him making unwanted love to his best friend's girl.
3. For twenty years this unjustly banished lord lived as a peasant in a cave with two princes whom he had abducted for revenge.
4. In masculine attire she beguiled her sweetheart into making love to her by impersonating herself.
5. Posing as Doctor Balthasar of Rome, this clever young blonde deceived just about everybody.
6. While his officers worried over his disappearance on the eve of a great battle, this king, whose identity was concealed under a borrowed cloak, learned what his soldiers thought of him.
7. Stranded after a shipwreck, she wore her male costume so effectively that a countess fell in love with her.
8. Pretending to leave Vienna, this duke donned the robes of a holy friar in order to spy on the corrupt rule of his deputy.
9. Camouflaged as a rustic corn peddler, this famous girl entered the gates of a city held by the enemy.
10. At a masked ball this incurable matchmaker masqueraded as a friend who had given him permission to win his ladylove for him.

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A Hard Road

THE CHALLENGE. By Phyllis Bottome. New York: Harcourt, Brace & Co. 407 pp. $4.75.

By ROSEMARY C. BENET

THIS is the second volume of Phyllis Bottome's reminiscences, —a sequel to "Search for a Soul," which came out five years ago, and according to her plan, to be followed by a third and last volume to be called "The Goal." "Who's Who" lists her birthdate as 1884 and she herself speaks of "over fifty years of writing," so it can be no secret that her memoirs are being written in the autumn of her life. She is reflecting calmly and philosophically, almost psychoanalytically,—a little as if she were both doctor and patient—over years that were anything but calm, years beset by illness and emotional unrest.

In her preface here she speaks about autobiography in general: "It is not difficult to write of childhood in old age. Those who knew us best and who are responsible for revealing life to us are already dead. We can therefore write about them without bitterness or illusion. Nor need we seek to idealize for defensive purposes the facts themselves, since in the first years of innocence we are not seriously concerned by the impression we make upon ourselves or upon others. The years from adolescence to the early thirties are a far more difficult and dubious business. . . . These are the years of challenge in which we must expose those hidden aims we have been choosing, and upon which we have built our life-plan from our earliest childhood. . . . There is a still greater difficulty. Our contemporaries may have survived, and as memory is largely individual their interpretation of what once took place may differ widely from our own." She develops this theme, quoting Adler and Nietzsche, and she takes her title, "The Challenge," from this general premise.

Though the style of her narrative is quiet and well bred, the period itself is, as she says, "difficult and dubious." Her reconstruction of this turbulent time is honest, tremendously detailed, and full of self-revelation, sometimes embarrassingly so, for as often in autobiographies, one feels that she is revealing more than she meant to, that both the conscious and the unconscious are flowing through these troubled spiritual waters.

Miss Bottome's father was an American clergyman, working in England. Her mother was an Englishwoman from Yorkshire, reversing, as she says, the more accepted order of that day, the American woman who married an Englishman. She characterizes herself as "a clergyman's daughter with no means and bad health." There is family turmoil at the best of times and a sister's death accentuates the stresses and strains already present in the Anglo-American household. Miss Bottome contracts tuberculosis, goes to Davos for her cure, haunts Swiss and Italian resorts in search of health. She becomes involved in too-fervent, too-complicated, too highly charged friendships with both women and men.

No friendship seems easy and she seems to have known an unusually large number of neurotics, possessive in their demands, both in her family and out of it. There is a feverish, uneasy light over part of this, that might well come from the disease itself. Indeed one wonders what a psychiatrist would make of her case of tuberculosis, of its inception, of the course it ran, and of its cure. It sounds at least partly psychosomatic. She meets and becomes engaged to Ernan Forbes Dennis who is also, but more mildly, tubercular. There is an idyllic period and then the engagement is broken. After a long parting and much suffering on both sides, she and Ernan decide to be married when she is thirty-three. It takes World War I to bring about this miracle and the reader heaves a sigh of relief when these two finally decide on marriage. Unlike the lady in Yeats's poem, Miss Bottome was unable to take either life or love "easy as the leaves grow on the tree." It is a relief to see that, after all the indecision, this volume is dedicated to her husband.

What stands out in the end is not so much the magic-mountain atmosphere of the cure at Davos, nor yet the course of the too-romantic friendships. It is the glimpses, admirably observed, of landscapes and people: bits and pieces like an interesting sidelight on Alice Meynell and her family, the character sketches of Uncle Melville and Uncle Kennie, a picture of Ernan's Scottish family and their life at Invereran, and a good deal about the days in Rome and the Swiss and Italian countryside. Describing "Auntie Lou" she says, "I think she liked the taste of life better than anyone I ever knew," and analyzing her tie with Ernan she remarks, "We both had a great desire for truth in action." Both those qualities mark the better part of her years of challenge.

Miss Snooks

THE FABULOUS FANNY. By Norman Katkov. New York: Alfred A. Knopf. 337 pp. $3.95.

By JOE LAURIE, JR.

WE USED to sit around for hours listening to Fanny Brice tell about her many interesting adventures in and out of show biz and beg her to write a book that might later be made into a screen play of her life (à la Jolson), because this lady rated it. So Fanny started to make notes for a book she wanted someone to write some day. Many writers tried for this prize job, but she turned them all down until she met Norman Katkov, who has written fine pieces for newspapers and mags, screen plays, and even a couple of swell novels. Fanny figured this is the guy to write her book. But meanwhile Fanny went "upstairs" and her agent asked Mr. Katkov to go on with the job. Katkov wanted to write a book about Fanny, whom he admired as a kid, and besides it would be easy, as Fanny had left "notes."

According to what I read in "Fabulous Fanny," her notes must have been mostly about her tragic marriage with Nicky Arnstein, her barber first husband, and her last ex, Billy Rose; also about her wonderful children and a few philosophical odds and ends (all comedians and comediennes like to philosophize).

So naturally Mr. Katkov had to go to other sources for material so he could write the book. Fanny's brother Lew donated an interesting chapter and her sister Carolyn gave the family history besides providing a quote to the effect that their father, "'Pinochle Charlie,' was a fascinating bastard!" Other bits of information came from Eddie and Ida Cantor, Nicky Arnstein (the villain in the book), Polly Moran (one of our great lady clowns), John Cromwell (who worked with Fanny in her first legit show), Billy Rose (her ex-husband), who said, "She was a thunder in the mountains!" Phil Rapp (one of her skit writers in her last "Follies") who said, "She had raw guts!" and Frank Perls (a Hollywood art dealer) whom Fanny befriended, who said, "In this desert of culture she was a beacon!" The quotes sound like movie ads. Many more celebs contributed information and they all agreed that Fanny was not only a great artist but a wonderful person. Everybody in and out of show biz knew that for years.

Personally, I wish that Fanny hadn't left so many notes about her love af-

(*Continued on page* 49)

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Seeing Things

WITCH-HUNTING

FIVE years had passed since the year of the horror. By 1697 Salem was itself again. It was duller than it had been but, God knows, saner. The public sport of witch-hunting was a thing of the past. So was the excitement of having respectable citizens suddenly accused of being fiends. People were no longer frightened by the terrifying but diverting notion that the Devil was in town, invisible to most but nonetheless there and hard at work because some hysterical girls swore they saw him. Thrill-seekers were denied the sight of these same girls moaning, screaming, going into convulsions, and having the power to snatch away reputation and life. An end had come not only to the courtroom melodrama of hearings where "spectral evidence" was accepted as truth but to the gruesome side-shows provided by mass hangings.

At least two zealous Puritans had begun to suffer from the feeling of collective guilt which, since the shameful hysteria of 1692, had swept Massachusetts. One of these was the Reverend John Hale who, from the wounds of an unsleeping conscience, wrote, "We have much forgotten what our fathers came in the wilderness to see." The other was Cotton Mather. In spite of his failure to repent publicly, he was tortured by private misgivings. To his diary he confided that he was "afflicted last night with discouraging thoughts, as if unavoidable marks of the Divine displeasure might overtake my family for my not appearing with *Vigor* to stop the proceedings of the judges when the Inexplicable Storm from the Invisible World assaulted the country."

The facts—the dreadful, inhuman, sickening, and incredible facts—of Salem's witch-hunting year have been recorded in many books. Surely Marion L. Starkey's "The Devil in Massachusetts"* must be among the best of these. The old and supposedly wise no less than the foolish and the young, the condemned as well as the condemning, emerge from her pages with the reality of neighbors.

Miss Starkey explains Salem's "flare-up of irrationality" as being, among other things, the product of the "ideological intensities" of the age. She paints the portrait of a community suffering from the sickness of fear and offers detail after detail to prove how deranging the fever can be. She points out how, at such a moment of stress, fright can make a travesty of both truth and justice. She makes clear the damage group madness can do to individual sanity, and fanaticism to reason.

Miss Starkey is well aware that the disease which afflicted Salem has not vanished from the world and can still strike with epidemic force. All of us who read our newspapers recognize the similarities between the old and new type of witch-hunting. We also know there are differences. This time the Devil is all too real, so are his disciples, and they are threats to our national survival. Witches never existed except in the imagination, but today there are traitors who have wormed their way into positions where they can do great harm. No one can dispute the need for spotting and removing them. The question is one of method.

As a people dedicated to freedom, our obligation, often forgotten, is to see to it that in the search for the guilty the innocent are not destroyed. It is here that the parallels between witch-hunting in seventeenth-century Salem and the present day exist. We are subject to fears born of the "ideological intensities" of our own times. Due to these fears, there are those among us who have "much forgotten what our fathers came in the wilderness to see." Hence the loose charges of Communism, the reckless smearing without proof, and the Salem-like willingness to believe persons guilty before their guilt has been proved.

THESE deplorable excesses, these contemporary retreats from freedom in freedom's name, are, of course, what led Arthur Miller to write "The Crucible," his drama laid in the Salem of 1692. Again and again during the evening, and never more so than when one character asks, "Is the accuser always holy now?" the likenesses between the past and present are disquietingly clear. Indeed, at times it is surprising to hear such good old New England names as Parris, Putnam, Warren, Corey, Hale, or Hathorne being spoken, when the names of contemporaries who are not New Englanders are really in our minds.

Some months ago, in an article in *The New York Times*, Mr. Miller attributed the present-day theatre's lack of excitement to the atmosphere of political fear which has over-

Beatrice Straight and Walter Hampden—"jabbing lines and forceful scenes."

*THE DEVIL IN MASSACHUSETTS. By Marion L. Starkey. New York: Alfred A. Knopf. 310 pp. $4.00.

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whelmed its playwrights. He felt that dramatists had grown "timid in ethical and social ideas, theatrical method, and stylistic means." In particular he was dismayed to observe how many of the younger writers have "no cry of pain which they wish to release" and have come to value "inoffensiveness" above all things.

No one who has followed Mr. Miller's career can accuse him of being intimidated. He is a man possessed, in his own phrase, of "a roaring credo." What his political beliefs are, I for one do not know. But I do know, as does everyone who has seen "All My Sons" and "Death of a Salesman," that he can write with fire and release with skill that "cry of pain" to which the better dramatists are never deaf.

If "The Crucible"* lacks the depth and fire of these earlier and better plays by Mr. Miller, it can claim one indisputable virtue. It is about something that matters. This in itself sets it apart from almost all of the season's other new plays which, so far at least, have gone out of their way to be about nothing of importance.

"The Crucible" is not without touches which betray its authorship. It has its jabbing lines and forceful single scenes written with the vigor one associates with Mr. Miller. But, as it tells the story of one citizen of Salem who chose to be hanged rather than confess to what he was not guilty of, it proves strangely undramatic.

Perhaps the trouble is that Mr. Miller has approached his theme more interested in the ideas it contains than in the people it concerns. If, wisely, he does not hammer home the ever-obvious parallels, he nonetheless fails to get below the surface of his subject. His drama gets off to a furious start. Its first act, however is not so much energetic as frenetic, and is so overcrowded with action that its characters have no time to establish themselves as individuals.

THEREAFTER there are welcome lulls when it looks as if Mr. Miller's major figures would have a chance to come to life. Yet he loses them in an avalanche of incidents which, though all too true as history, fail to seem true as drama. The illness of the inquisitorial mind, mass hysteria as a disease, the terror of misrule by gossip, and the anguish of men and women strong enough to stand up to the madness of a mob—all of these are left unexplored in "The Crucible" or but lightly touched upon.

Jed Harris's production does everything it can to create the illusion of heat in a script which remains cold in spite of Mr. Miller's flaming convictions. Walter Hampden is admirable as the domineering and fanatical Deputy-Governor. As the courageous young Puritan who chooses death, Arthur Kennedy plays with such sensitivity and skill that a part, dimly outlined, gains a reality and interest its writing cannot claim. As his wife, Beatrice Straight, an excellent actress who continues to grow in excellence, performs the same kind of service. But neither these nor other members of a capable cast succeed in making "The Crucible" the play that Mr. Miller wanted it to be, that we hoped it would be, and that its subject deserves.

—JOHN MASON BROWN.

*THE CRUCIBLE. *A new play by Arthur Miller. Staged by Jed Harris. Setting by Boris Aronson. Costumes by Edith Lutyens. Presented by Kermit Bloomgarden. With a cast including Arthur Kennedy, Walter Hampden, Beatrice Straight, E. G. Marshall, Jean Adair, Joseph Sweeney, Philip Coolidge, Fred Stewart, Jacqueline Andre, etc. At the Martin Beck Theatre, New York City. Opened January 22, 1953.*

OPENINGS COMING UP: A revival of Shaw's **"Misalliance,"** written circa 1910. The comedy takes up the thesis that people may be better off being brought up by parents other than their own. With Tamara Geva, Francis L. Sullivan, and Roddy McDowell (Feb. 18 at the City Center). . . . **"Maggie,"** Hugh Thomas's musical adaptation of Barrie's "What Every Woman Knows." The music is by William Roy, and the cast includes Betty Paul, Irene Bordoni, and Keith Andes (Feb. 18 at the National). . . . William Inge, who wrote "Come Back, Little Sheba," has a new play in which two families of women in a Kansas town are profoundly affected by the arrival of an itinerant young man. Titled **"Picnic,"** its cast features Peggy Conklin, Ralph Meeker, and Kim Stanley (Feb. 19 at the Music Box). . . . **"Josephine,"** Sally Benson's play based on five F. Scott Fitzgerald stories dealing with a sixteen-year-old girl. With Betty von Furstenburg, Lila Lee, and Frederick Tozere. (Week of Feb. 16, no theatre yet). . . . Rosalind Russell in a musical comedy based on "My Sister Eileen" and now called **"Wonderful Town."** The music is by Leonard Bernstein and the lyrics are by Betty Comden and Adolph Green (Feb. 25 at the Winter Garden). . . . A revival of Shakespeare's **"The Merchant of Venice,"** with Luther Adler and Margaret Phillips (March 4 at the City Center). . . . **"A Certain Joy,"** Irving Ravetch's new play about a California family who, when faced by the intrusion of the wife's former lover, come to learn exactly how solid their relationships to each other are. With Margo, Walter Matthau, Joe De Santis, and Jeffrey Silver (March 5 at the Playhouse).

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Broadway Postscript

"RAKE'S" PROGRESS

ANYONE accustomed to the sanctity and heavy concentration that attend the preparation of a serious Broadway play might find visiting a Metropolitan Opera rehearsal of Igor Stravinsky's "The Rake's Progress" a noisy and confusing experience. On entering the auditorium, the first sound you hear is the buzzsaw hum of a vacuum cleaner as it goes about its function of getting the house ready for the evening performance. Add to this the rhythmic slap-slap of the cleaning woman's dust-rag and the frequent bursts of an unfinished aria by a singer practising in one of the rehearsal rooms, and your composure is pretty well jarred even before you reach the stage apron where the rehearsal of "Rake" is proceeding.

What you encounter there is a combination of Bedlam and Babel. Strung out along the front of the stage are a dozen men—men conducting music, men gesturing to the singers, men talking to each other, men just standing by. In addition to the sound of a piano hammering its way through the score, there is also the banging of a carpenter's hammer coming from behind the painted backdrop, and in front of it a cacophony of different languages and accents being spoken or sung. From right to left as you see their backs from the auditorium are an associate conductor doubling as rehearsal pianist, a chorus master conducting for the benefit of his group, a prompter conducting for his own benefit, an assistant conductor who conducts backstage during performances and passes on cues from the conductor by means of a slot located on one side of the stage, and finally Fritz Reiner, who is the actual conductor of "The Rake's Progress." Then, standing, is George Balanchine, the director, in conversation with David Pardoll, who is called the executive production manager. After them, seated and conducting furiously, is Stravinsky himself, preparing for the chore of conducting the opera when it is recorded by Columbia in March. A few feet farther on sit two crumpled gentlemen, poet-librettists Wystan Hugh Auden and Chester Kallman. Finally, at a table on the extreme left sit the stage manager and his assistant.

The number of people here is larger than usual, because unlike most operas undertaken by the Met, "Rake's" creators are living—that is, all except Hogarth, whose eighteenth-century engravings inspired the project five years ago. Stravinsky, who had already written music originating in the prosodies of Russian, Latin, and French, was looking for something English to which he could compose an opera, when he came across the Hogarth drawings at an exhibition in Chicago. W. H. Auden, who was recommended to him as a librettist by Aldous Huxley, says that what particularly impressed Stravinsky was the man playing the fiddle in the final Bedlam etching. After a conference with the composer, Auden and his co-librettist, Chester Kallman, started to work.

"We got into trouble right away," says W. H. "Hogarth's rake inherits money, loses it on vice, marries an ugly woman to get her money, loses it on gambling, goes mad and dies. The moral seems to be economic abstinence. Wenching is bad because it wastes money. Actually, I don't think Hogarth was very interested in the character of the rake. He was just using him as a center for his decor. Because you cannot show choice in a picture, he remains a completely passive character. But in opera your characters must be active and make choices. So we decided on a new Tom Rakewell who would have a tragic flaw of general interest to contemporary audiences and which would land him in Bedlam. We finally made him a manic depressive with an inability to accept the present moment as valuable. He is happy when he anticipates the possibilities of a future to which he has no bridge, and he is sad when he feels guilty about his past. But he cannot repent. Out of this flaw came the three wishes idea. First he wishes for money. Money will relieve him of responsibility. Up pops Nick Shadow, who starts out like Jeeves but is revealed as Mephistopheles, to inform him of an unexpected inheritance.

"Then comes the scene in the brothel—I have no idea what Mr. Cross is going to call it when ABC broadcasts the premiere on February 14—and at this point he feels guilty because he hasn't written to Anne, his fiancee back in the country. So, in order to forget the present, he goes ahead and loses his innocence, with the madam, whom we have called Mother Goose because we feel that the brothel is half love-temple and half nursery, as the people there live without conscience. During the intermission between Acts I and II, Tom is a rake for the only time in the opera. But he soon becomes unhappy again, so he makes his second wish, to be happy. Nick suggests that the wretchedness of mankind comes from being driven by the unpredictable Must of their pleasures or being bound by the inflexible Ought of their duty, and:

That man alone his fate fulfills,
For he alone is free
Who chooses what to will, and wills
His choice as destiny.
No eye his future can foretell
No law his past explain
Whom neither Passion may compel
Nor Reason can restrain.

"Therefore, Nick persuades Tom to marry Baba, the bearded lady, because it would be a completely gratuitous act. He does so, but again it doesn't work out. As a consequence of trying first to do what he wanted to do, and then what he did not want to do, he finds he has lost his sense of the value of persons. Desiring to re-establish a relationship with others, he now goes about it not by real redemption, but by mechanical means. He dreams of a machine which will turn stones into bread, and wishes it were true. Nick provides it, but the scheme inevitably fails, and he becomes a hunted and miserable outcast. Then Nick claims his soul as wages. However, Tom is saved by Anne's love and Nick's overconfidence, and goes mad instead. He is put in Bedlam, a kind of purgatory where time is always an eternal present, and there he finally repents in Anne's arms, and dies with his soul going to Heaven."

George Balanchine

All this is closer to "Dr. Faustus" and "Peer Gynt" than it is to Ho-

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garth, and even Horace Armistead's sets bear little relation to the engravings. However, to keep the dead artist from doing a subterranean somersault, Armistead has copied another Hogarth engraving, titled "Satan, Sin, and Death," and used it for the scene-curtain.

While the Met won't admit it, "Rake" is getting more than a little extra in the way of production attention. There have been many conferences between Stravinsky and Reiner, who now hear ear to ear on the opera although Stravinsky, when he conducts, uses twice as many beats to a measure than does the Met conductor. Also Stravinsky has cooperated by conducting at those rehearsals which Reiner was unable to attend, and on more than one occasion has sat down at the piano to coach a singer who was unsure of his part.

On the technical side, Horace Armistead, who designed the scenery and who acts as administrator of stage departments, says, "This is the first time, that I can remember having been allotted a couple of hours of stage time for technical rehearsal without having to plead for it." In addition, "Rake" is getting nine four-hour rehearsal periods onstage, which is more than the Met is able to allow most operas, because of the expenses involved and the difficulty of fitting into its arduous repertory playing schedule. Thirty-six hours of rehearsal is still incredibly little compared to the one hundred and fifty that is the Broadway minimum. However, singers are supposed to arrive at the first rehearsal with the musical portion of their part memorized.

Such a system has its drawbacks in a contemporary opera because it virtually forbids the librettist to make any major alterations during rehearsals as the playwright usually does on Broadway. A further difficulty comes from the rule that no singer can rehearse on a day that he or she is to perform. This means that one cast does not even get the full nine rehearsals.

Also, for the staging of "Rake" the Met has brought in Balanchine, an old friend of Stravinsky's who has worked with the composer on seven ballet productions. While Mr. Balanchine is primarily a choreographer, he nevertheless believes that in opera looks should take a back seat to sound. "In the second scene, for instance, we use a chorus of thirty-two people. Ideally we should have about twelve. But it takes thirty-two to make it sound loud enough, and so we have thirty-two."

Mr. Balanchine emphasizes the difference between ballet and opera. "In ballet the dancer is not part of the sound. If he is slightly off, not too much harm is done. But in opera if the singer is off it ruins the music as well as his own performance. For that reason I try to get the singers down front as much as possible. There they can be heard better and they can see the conductor." The short sensitive director feels that his function here is as a messenger between the composer and librettists and the singers, because he is staging something they have already conceived. As he sees it, his big problem is to clarify so that the audience will find it easier to understand the story and the music. His motto is "meeeneemum," which means that there should be no irrelevant gesture, and that whatever gestures he does suggest to the singers should express relationships (I love you=embrace) and not synonyms (I=pointing at self). Since he transmits these gesture ideas by performing them himself in an exaggerated manner, onlookers are frequently amused to see the lithe Mr. Balanchine demonstrating a quick graceful movement. He is careful, however, not to let the performers exaggerate, because everyone connected with "Rake" feels that only if it is performed realistically will the more bizarre moments of the opera stand out in true perspective.

Balanchine thinks "Rake" makes a step forward in opera by moving away from the music-drama kind of thing, where you sing what you would have talked, back to the Mozartian type of opera with its formal traditions of duets, trios, etc. In this he agrees with Stravinsky who says, "I believe music-drama and opera are two very very different things. My life work is a devotion to the latter. 'The Rake's Progress' is emphatically an opera. An opera of arias and recitative, chorus and ensemble. Its musical structure, the conception of the use of these forms, even to the relations of tonalities is of the classical tradition."

Dr. Reiner is also excited about "Rake." He says, "The orchestra was much more interested in the music than they thought they were going to be, and I think the public will be surprised by the amount of melody."

The Met's canny manager, Rudolf Bing, is delighted to be doing "Rake," and maintains that he would produce more contemporary operas if enough works of high quality could be found. "However, it is still a risk," he says. "You know I am told people spat through the box-office window when the Met did 'Peter Grimes' some years ago, so I really cannot predict how this one will be received."

No matter how it is received, opera-goers have the librettists' word for it that "The Rake's Progress" at the Metropolitan will be definitely improved over what it was at its world premiere last year in Venice, which "was rushed together too quickly."

—HENRY HEWES.

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Music to My Ears

SZELL ON HOME TERRITORY—TOSCANINI'S "PICTURES"—PETERS AS SOPHIE

CLEVELAND.

ONE might assume that the George Szell one hears conducting such a very good orchestra as the New York Philharmonic-Symphony is the same George Szell one would hear conducting any other very good orchestra. But after hearing him conduct his own very good orchestra in this city one would have cause for another opinion. In a program that included a Handel Concerto Grosso, Honegger's "Monopartita," and the C major Symphony of Schubert, Szell's work had a roundness of style, a uniformity of result quite striking.

Neither the Handel (which is for strings and organ) nor the Honegger (an episodic work without too consistent a texture) cast much light on just what sort of orchestra Szell has created here; but the Schubert was thoroughly illuminating. It is an orchestra with much more of a "family" feeling than most of those we hear in New York; that is, one is conscious not so much of individual choirs or individual desk soloists as of a unity of feeling, a similarity of response associated with the best chamber-music playing. The sound is velvety rather than plush or silken (as some more famous groups have been described) and it is fine-grained.

Actually, I cannot recall a playing of this Schubert symphony by another American orchestra that gave more rounded satisfaction than this one by Szell and his Clevelanders. Not the most intensely poetic conception one could imagine nor the most emotionally exuberant, it was nevertheless fastidiously organized, with a lightness of musical displacement eminently suited to a work often overweighted with "meaning." No doubt a good deal of this has to do with the sounding area of Severance Hall, whose thick carpeting could make heavy and dead a musical performance not precisely overproduced to achieve the net effect wanted.

To my ears it seems that Szell has blended a European sense of personal participation in orchestral playing with an American instinct for instrumental virtuosity (especially in the wind instruments) which has produced a new hybrid among orchestral stock. His relaxed, authoritative presence in Cleveland made one aware anew that where guest conductors in New York are concerned, it is more often the guest that makes the host at home, rather than vice versa.

* * *

Though Arturo Toscanini conducted the Ravel transcription of Mussorgsky's "Pictures at an Exhibition" in New York as long ago as March 1929 (when it was preceded on a Philharmonic program by the Second Symphony of Beethoven and followed by nothing less than the "Pines of Rome"), his favor to it since has been sufficiently intermittent to make its appearance on a recent NBC Symphony broadcast a command to the attention. Whether as a statement of Mussorgsky's intentions or Ravel's masterful elaboration of them, this was a performance hardly surpassable in vividness, detail, and imaginative power.

As a tonal restorer of these "Pictures," Toscanini seemed to be working for two effects simultaneously—the expressive content in Mussorgsky's response to the original inspirations of Hartmann, the coloristic values in Ravel's expression of them through the orchestra. Such a detail as the kind of vibrato the trumpet (wonderfully played by Harry Glantz) should produce for the effect he wanted in "Samuel Goldenberg and Schmuyl" was microscopically studied; not to mention the clucking of the woodwinds in imitation of the chicks in the "Ballad of the Unhatched Chicks" or the massive brass chords which made an almost visible thing of the final "Great Gate at Kiev."

George Szell—"authoritative presence."

Transferring such values to the score of "Boris" gave one some conception, mentally, of what Toscanini's treatment of this work must have been thirty-five and more years ago. A more than casual compliment is in order for the NBC Symphony musicians, who produced a sound in this "Pictures" to leave no air space for improvement.

* * *

Roberta Peters's rating as a replacement moved a notch higher recently when she interceded on behalf of the ailing Hilde Gueden to sing Sophie in "Der Rosenkavalier." This role is decidedly more a nerve-tester than Gilda in "Rigoletto" or Zerlina in "Don Giovanni," which Miss Peters had previously sung on short notice, but it did not find her wanting in musical resource, a strong sense of the part, and believable action.

The purity of sound Miss Peters produced, the loving articulation of the vocal line (as well as her easy ascent to its top tones) could give her rank with the Metropolitan's best Sophies, with appropriate opportunity to broaden her hold on its dramatic elements. But in a cast of Astrid Varnay, Risë Stevens, and Lorenzo Alvary (Ochs), Peters was by no means the least credible. Alvary's careful performance had moderate vocal virtue, but a rather dead and undistinguished manner of making the Baron's character plausible.

—IRVING KOLODIN.

Record Week

FOR a man who has been confronted with the rigors of Italian opera since 1914, Beniamino Gigli is nothing if not durable. Though he will reach his sixty-third birthday next month, he is still a regular—and welcome—recitalist in England and on the Continent. Gigli's golden years, however, were in the 1930's, when he had matured as a musician and was still in full command of his remarkable vocal gifts, and it was during this decade that he had the good fortune to take part in several complete recordings of operas dear to every Italian tenor's heart.

I ascribe the good fortune to Gigli (although it is ours as well) because these opera recordings undoubtedly constitute his main claim to the attention of posterity. In isolated recorded arias Gigli all too often fell

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into the typical excesses of Italian tenordom: he tore a passion to tatters, sobbed inordinately, indulged in gratuitous portamenti, and in general put a sumptuous voice to vulgar musical ends. (His recording of "Dalla sua pace" vies with Galvany's acoustic "Queen of the Night Aria" as the worst Mozart recording of all time.) But in the full-length operas, with a whole score in which to exploit a range of vocal effects and an unfolding drama in which to blow off histrionic steam, Gigli emerges as a balanced artist, knowing full well how to make the most of every phrase—be it the climax of an aria or an insignificant bit of parlando—and maintaining throughout a sense of dramatic urgency and musical logic.

The complete "Pagliacci," which was recorded in 1934 and has just been reissued on LP (RCA Victor LCT 6010, $11.44), demonstrates this persuasively. In an effectively restrained "Vesti la giubba" Gigli lets the music make its own point and refrains from applying the usual superfluous lachrymose comments. But there is passion and power in abundance where it is needed, as in the tremendous outburst in Act II, "Ah! tu mi sfidi!," at the point where Nedda tries to re-establish the levity of the Pagliaccio-Arlecchino comedy. Unfortunately, except for Franco Ghione's tightly drawn conducting, this recording is Gigli's show alone. The Tonio (Mario Basiola) and the Nedda (Iva Pacetti) are adequate in the give-and-take of the plot; neither is able to rise fully to the demands of the big lyrical scenes. However, "Pagliacci" is a tenor's opera, and the Gigli encountered in this recording was a tenor who knew what to do with it.

"Madama Butterfly" is decidedly not a tenor's opera, but whatever music Puccini did allot to Lieutenant B. F. Pinkerton is handled with such loving care by Gigli in the complete recording (RCA Victor LCT 6006, $11.44) that even the shortest of phrases is molded into a becoming and appropriate pattern. His soprano partner, Toti Dal Monte, may not be to everybody's taste. She has a smallish voice, rather shrill at the top, which is suitable to the girl of fifteen that Butterfly is supposed to be, if not to the passionate Latin *amorosa* that one has grown to expect. But with the unconventional sound goes a musical fastidiousness and intelligence rarely encountered in opera singers, voluptuous or otherwise. Other plus values in this set are the incisive conducting by Fabritiis and a level of reproduction that was superb in its day (1939) and is quite acceptable now. —Roland Gelatt.

SR Goes to the Movies

AU MOULIN ROUGE

—*From "Moulin Rouge."*

Colette Marchand and Jose Ferrer—"lugubrious, tired dwarf, humorless and pathetic."

WHEN I attended a viewing of "Moulin Rouge," John Huston's new movie (United Artists), I sat in the balcony behind a man who kept sending up, directly in my line of vision, great clouds of cigar smoke. At first I thought the haze was having an effect on the Technicolor photography, toning down harshnesses, now and then giving a visual effect similar to that of Toulouse-Lautrec's paintings and posters. Half an hour later, when the cigar was smoked out, the last haziness dissipated, I found to my pleasant surprise that the effect of the Technicolor persisted. I wiped my glasses, just to make sure they were not misted over, and tried again. It is with some certainty, then, that I can report the color photography of "Moulin Rouge" to be a considerable advance over any I have yet seen, thus bearing out the conclusions of *Life* Magazine of a few weeks back. *Life* would have appeared to have a sort of vested interest in the color process, since one of its own photographers, Eliot Elisofon, was retained by Huston as a color consultant. However, the magazine was simply giving credit where credit was due. Using filters and what Mr. Huston has described as "some tricks," Elisofon has helped to make "Moulin Rouge" a more enjoyable experience than it might otherwise have been.

Having said this much, I must regretfully go on to state that "Moulin Rouge" has little else to claim one's attention. The first few moments of a very long two hours are devoted to festivities at the Moulin Rouge; these have some liveliness. But it isn't long before an unrelieved turgidity settles over the movie, a soporific quality heralded by the entrance of Zsa Zsa Gabor, who—in an absolutely harrowing choice by the producers—has been given the role of Jane Avril, subject of one of the most famous of Lautrec's posters as well as a celebrated music-hall performer of her time. Zsa Zsa, I regret to say, does little in the way of acting, dancing, or singing (a voice is dubbed in for her song numbers).

Having seen Zsa Zsa, I was more prepared for the misfortunes which were to come. One of these involves Jose Ferrer, who, it appears, has long had a fervent and misguided passion

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to play Lautrec. Another series of tricks, of a kind that always fail to interest me, makes Ferrer look about as dwarfish as Lautrec was in actuality. He wears that saturnine beard and moustache of the photographs also, and with these physical trappings to sustain him Ferrer goes on to portray Lautrec as a lugubrious, tired dwarf, humorless and pathetic, made bitter and melancholy by his handicaps. We have the reports of Lautrec's friends to inform us that, except for his last few years when he suffered from a morbid mental condition, the painter was a witty and agreeable companion, highly regarded by his artistic and literary contemporaries, and a man who knew how to enjoy life and make friends. Ferrer, to put it mildly, is unconvincing.

The movie throws Lautrec's life entirely out of focus by presenting him chiefly as a haunted, lovelorn, lonely man, carrying a torch for a dismal prostitute (played with relish by Colette Marchand, ordinarily a ballet dancer) and a fashion model (played with immaculate dignity by Suzanne Flon). Between his long periods of mooning he occasionally works on a picture, sketches the performers at the Moulin Rouge, and does the posters that we've all seen and heard about. The impression that Ferrer gives us is that his is a tender pigeon's heart, pulsing and bleeding for his prostitute no matter how vile her behavior towards him. Eventually his frustrated loves overcome him, he takes to drink and dies as visions of La Goulue, Jane Avril, Aicha, and Valentin—his friends of the Moulin Rouge—pass before his fevered eyes. One assumes that this dull and sentimental pseudo-biography, based mainly on a novel by Pierre La Mure, defeated John Huston's talents, for there is little that is remarkable about the direction. An occasional flash here and there, and that is all.

It should be mentioned that at one point there is a sequence suggesting the life of the Moulin Rouge, the Moulin de la Galette, and the Fernando circus through well-edited glimpses of Lautrec's posters and paintings; these few minutes manage to give more of an impression of Lautrec and the period than anything else in the film. They also add some grace and spirit to a venture which, for all its Technicolored splendor, has missed by light years doing justice to its subject.

* * *

"The Naked Spur" (M-G-M) is a grim Western in which all but two of its cast wind up dead. Jimmy Stewart has come to Colorado to track down Robert Ryan, a fugitive with a five thousand dollar price-tag on his head. Stewart's motives are purely commercial: he wants to use the reward to buy back some land he had lost through the perfidy of a fiancee, in whose name he had left it while fighting in the Civil War. Ryan's companion is Janet Leigh, a girl who has lost all her relatives in gun-fights, but a good girl really, and who has gone along with Ryan because she only knows him as a friend of the family. Somewhere along the trail Ralph Meeker and Millard Mitchell join up with Stewart, also for commercial reasons; they want to get part of that reward. Well, somewhere later on along the trail Miss Leigh falls in love with Stewart and tries to prove to him that not only is she a good girl but that she will love him more truly than the former fiancee. Farther along the trail there is a battle with a band of Indians, in which all the Indians get killed. Even farther, everyone in the party except Janet and Jimmy gets killed, upon which Miss Leigh convinces the other survivor that commercialism doesn't pay. Upon which the two of them head, symbolically, for California.

—Hollis Alpert.

SR Recommends

My Cousin Rachel: Olivia de Havilland in a photoplay of Daphne du Maurier's melodrama. (*SR* Jan. 17.)

Little World of Don Camillo: Don Camillo, the priest, and Peppone, the Communist mayor, wrestle for the soul of an Italian village in this comedy-satire based on Giovanni Guareschi's novel. (*SR* Jan. 17.)

The Member of the Wedding: Julie Harris, Ethel Waters, and Brandon de Wilde collaborate in an accurate screen translation of the Carson McCullers play. (*SR* Jan. 10.)

The Bad and the Beautiful: Hollywood looks at itself in a film notable for first-rate acting, particularly by Lana Turner. (*SR* Jan. 3.)

Come Back, Little Sheba: Shirley Booth's magnificent Hollywood debut as the slovenly, adolescent-minded housewife of William Inge's moving play. (*SR* Dec. 27.)

Face to Face: Joseph Conrad, Stephen Crane, and Hollywood collaborate here in a highly valuable "duo-drama." (*SR* Dec. 20.)

Two Cents' Worth of Hope: Life in an Italian village, imaginatively re-created by director Castellani. (*SR* Dec. 13.)

Forbidden Games: A memorable exploration into the child's world, filmed in France. (*SR* Dec. 6.)

Breaking through the Sound Barrier: By no means a conventional "space-opera," this drama is given the benefit of a magnificent performance by Sir Ralph Richardson. (*SR* Nov. 22.)

Limelight: Chaplin's new film, hailed by some as a masterpiece, criticized by others as sentimental and banal, but well worth seeing at either evaluation. (*SR* Oct. 25.)

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Here's everyone's Great Adventure of all time, as it wings you to the Never Land of eternal youth and thrills!
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Even the SONGS Are Out of This World!
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Radiant Rink—ALL-NEW ICE COLORAMA "CRYSTAL WONDERLAND"
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WORLD-FAMOUS Roxy
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"A LOVELY PLAY... A DARLIN' PLAY"
—BROOKS ATKINSON, N. Y. Times
SHIRLEY BOOTH
in
"The Time of the Cuckoo"
by ARTHUR LAURENTS
HOL. MATS. THURS., FEB. 12 & MON., FEB. 23
EMPIRE THEA., B'way & 40 St., Mats. Wed. & Sat.

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TV and Radio

THIS IS IT!

EVERY now and then I begin to brood about the value of the contribution I am making to the television industry with these profound and expert theses on the state of that great new medium.

Am I getting through to the masses? Or are they still watching Pinkey Lee? Is my weight being felt in the offices of the network executives? If so, why aren't Kukla, Fran, and Ollie on my set at dinner time? Do the advertising agencies take to heart my appeal for new, fresh commercials or is Dick Stark going to continue reading that ten-month Chesterfield survey the rest of this season?

At times it all becomes quite disheartening to a man who has devoted his every yawning moment to this new art form, watching it grow from Roberta Quinlan to Dinah Shore, from Sonny Kendis and Gigi Durston to Sid Caesar and Imogene Coca, from the days when a pianist sat down to play and it was considered *de rigueur* to go to a close-up of the piano strings, from the days when a singer started a song and she had to travel over couches, behind cupboards, and wind up gazing picturesquely into an umbrella stand.

And just as I begin to falter with the futility of it all there comes a letter from a reader and I am once again a man with a purpose, respected for my judgment, honored for my integrity, admired for my perception, and revered for the years I have spent in critical, but constructive, appraisal of this new craft and its multiple problems of transmitting programs into the living rooms of our homes from early morning till late night.

Someone wants my opinion. This is it!

The letter is from a reader in Caracas, Venezuela, and I am sure the good señor will forgive me in my exultation if I print it.

"Dear Sir: I am a subscriber to the magazine *Saturday Review*, and I recently read an article of yours in the section TV AND RADIO.

"You are no doubt aware of the fact that TV programs have been initiated in this city a short while ago and very soon we shall have a few active stations.

"I must confess that the publicity campaign over here in connection with the various types of apparatus for reception has been so keen that I feel completely lost with respect to the real value of any of them; needless to say, I am no expert in this matter which only makes the situation worse as regards the proper selection of a set for my own use.

"Could you kindly give me your assistance by letting me know your personal opinion as to the best brand, as well as the most recommendable size of picture. Guided by your valuable advice I would then order my set.

"Please accept my sincere thanks for your cooperation in this matter.

"Very truly yours, A. J. Huizi-Aguiar. Apartado No. 7, Caracas, Venezuela, S.A."

First I hasten to thank my correspondent for seeking my valuable advice, and I only hope I will be able to reward his trust in me.

However, my friend, I feel a certain inadequacy in this matter, as I must confess that my television viewing has been confined to one set. It's an RCA. So a direct comparison with the advantages or disadvantages of other sets would be impossible for me to make.

I will say here, however, that other sets must be better. Many times I have discussed with friends what we saw on our respective television sets the night before. Quite often, it seems, their sets had given an added quality of craftsmanship to the programs they watched at home, which somehow seems not to have been picked up on my RCA at all.

I have had my RCA for five years now. It has a seventeen-inch screen and four knobs, two of which I know how to manage. If anything happens which necessitates the manipulation of the other two, we are dead for the evening, and I have to fall back on that old medium—reading a book.

The next day a man named Irving comes in and fixes the set. I shall refer your letter to Irving.

—GOODMAN ACE.

Flying Fox: Australia

(*Pteropus Scapulatus*)

By Eleanor Glenn Wallis

HIS sharp, distressful visage (fox-red fur
Flanked by great leather wings)
Is helpless to arise if put to shift.
His take-off may occur
From any bough on which the flyer swings.
Luckless, he falls and, grounded, cannot lift
Unless prehensile talons grasp a root
Or bole and clamber far.
His element is air on which to glide
With outspread hand and foot.
Hanging, as from a horizontal bar,
He sleeps head down, wings folded that were wide.

The humming-bird has no more delicate tongue
Than he who nightly sips
His nectar from the bloom of orchard trees . . .
Exotic fragrance flung
Upon the air and tempting to the lips
And palate of fleet fellows such as these
With narrow blade-like molars that incise
And drain the heavy bud.
He stoops to lap cool water on the wing,
Knowing that saurians prize
His flesh and menace him from river-mud
Who is a flower-feeding, harmless thing.
The eucalyptus bloom, the paw-paw, fig,
Are his to drain of musk.
Sleeping by day in mango swamps and damps,
He swoops, when night is big,
Through the circumference of a fragrant dusk
Lit by the glow of his two forehead lamps.

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fairs with Nicky and her children, or her ability as an interior decorator. I do wish she had left notes about Roger Davis, a very witty ex-chorus boy who Fanny practically adopted; he was her constant companion for many years as a court jester; she had him around for laughs.

She should have left notes about the time she made her debut in the "Follies" when Bert Williams, the greatest of all Negro comedians, didn't do well opening night because Fanny ran away with the show. But on the second night (and from then on for many seasons) he came into his own and shared hit-honors with Fanny (which is something). She should have left notes . . . But why go on?

With all due respect to Fanny for originality, but with fairness to the originator, I must take issue with what the book says about "Baby Snooks." It was first done in the 1920 "Follies" by a talented little gal named Rae Dooley (now the wife of Eddie Dowling). She did it for many seasons in the Follies and at different times had such great artists as W. C. Fields, Frank Morgan, Charles Winninger, and Raymond Hitchcock play the part of her father (which on radio was played by a fine artist, Hanley Stafford) and one season Fanny Brice played the part of the mother. It seems funny that Fanny should have made her greatest hit in a character like "Baby Snooks" (for which she is remembered today by more people, due to radio, than all her other appearances on the stage and screen). Her real forte, besides singing any type song, was satires and burlesques like her "Camille," "Theda Bara," her famous fan dance, and her hilarious burly on the ballet in her "Dying Swan" dance.

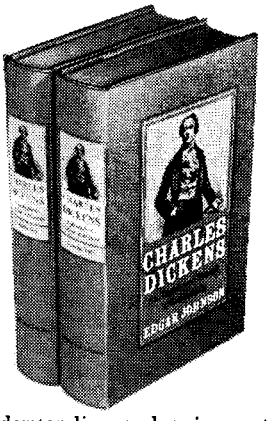
As a *Variety* mug, I'd say "Fabulous Fanny" is a natural for a film story—and for people that want to know about a great gal, it's a MUST.

Notes

EURASIAN WORLD: In some respects, Han Suyin's autobiographical memoir, **"A Many-Splendored Thing"** (Little, Brown, $2.75), is a prose poem.

In 1949, when Han and her nine-year old daughter arrived in Hong Kong, the island was swamped with refugees from the Communist sweep in China. They were pouring in at the rate of 10,000 a week—heartbroken missionary families, rich Chinese opportunists, Nationalist Army veterans,

"CHARLES DICKENS
seems to be in the room with you as you read."
—Sterling North, in his review of **EDGAR JOHNSON'S** superb new biography



EDGAR JOHNSON'S two-volume biography of the great novelist was seven years in preparation. It is being hailed by critics as the most important—and fascinating—life of Dickens that has yet appeared:

Front page, New York Herald Tribune Book Review: "Those who have their evenings free are in for an exciting experience. They will live with the man [Dickens], a curious mixture of geniality and truculence, from birth to death. They will walk in Dickens' London, which is evoked with rich detail. They will meet all of Dickens' family and all of his friends. The foregoing reads, I am aware, somewhat like a publisher's blurb. But Mr. Johnson's *Dickens*, combining as it does, exhaustive research, psychological penetration, critical sensitivity and a literary style that never loses its vitality, is a biography that deserves the highest praise." —*Richard D. Altick*

Cover story, Saturday Review: "The completest and most objective life of Dickens which has yet appeared. John Forster's official biography, published seventy-five years ago, is at long last superseded."—*Delancey Ferguson*

Cover story, Chicago Tribune Book Review: "By all odds the most important biography of Dickens since Forster's. No biographer has ever made him more fascinating."—*Edward Wagenknecht*

Christian Science Monitor: "The most complete and interesting biography of Dickens yet to appear. It not only presents a magnificent portrait of England's greatest novelist but also enlarges our understanding and enjoyment of every aspect of Dickens' art."—*Horace Reynolds*

New York World Telegram-Sun: "The total effect is that of a magnificently integrated narrative drawing upon all known sources to recreate a man so real he seems to be in the room with you as you read." —*Sterling North*

Irwin Edman: "A real classic, or I miss my guess—and I don't think I do."

Lionel Trilling: "Unquestionably the definitive Life. Quite apart from its qualities of scholarship, it is wonderfully moving."

Clifton Fadiman: "This is, to my knowledge, the best and most complete life of Dickens ever published -- a warm and scholarly reassessment of one of the few absolute geniuses in the history of the novel."

Henry Morton Robinson: "No book of nonfiction has ever swept me along on such a compelling tide. A new kind of biography, introducing a whole new dimension above scholarship and interpretive criticism."

CHARLES DICKENS

His Tragedy and Triumph, by EDGAR JOHNSON. In two volumes, boxed. With 100 illustrations including drawings from early editions of the novels. A selection of the Book-of-the-Month Club and the Readers' Subscription Club. Price Ten Dollars wherever books are sold. SIMON AND SCHUSTER, PUBLISHERS

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war correspondents, and a shady assortment of racketeers and camp followers. Han, who had recently taken a medical degree in England, found a welcome on the staff of an overcrowded hospital.

It was love at first sight for the harassed young doctor when she met the English correspondent, Mark Elliott. Though married and father of a family, the Englishman soon fell in love with Han. He endeavored in vain to obtain a divorce. Hong Kong's social leaders disapproved of the romance—after all, Han was a Eurasian. Han, daughter of a feudal Chinese clan, lost face not only because Mark was a foreigner, but because, even in marrying him, she would violate the prescribed continence of widowhood.

It was to serve her country that Han, passionately Chinese in her allegiance, had studied medicine. After

Just Published

Some of the books described below are reviewed this week; we hope to discuss many others in early numbers. New fiction is listed elsewhere in this issue.

THE COLLECTED WORKS OF ABRAHAM LINCOLN. Edited by Roy P. Basler. New Brunswick, N. J.: Rutgers University Press. Nine vols. $115. Writings of the Civil War President painstakingly gathered and scrupulously edited. A project of the Abraham Lincoln Association.

COMMENTARY ON THE AMERICAN SCENE: Edited by Elliot E. Cohen. New York: Alfred A. Knopf. $3.75. A collection of essays culled from *Commentary* magazine, designed to present a picture of Jewish life in America.

ENGLAND IN THE SEVENTEENTH CENTURY. By Maurice Ashley. Baltimore: Penguin Books. Paperbound, 65¢. Takes its place alongside the other scholarly yet readably written brief volumes on English history in the Pelican Series.

EDWARD LEAR'S JOURNALS. Edited by Herbert Van Thal. New York: Coward-McCann. $5. British nineteenth-century artist and humorist Lear, whose fame rests on his nonsense verses, displays a great deal of sense in these long-scarce diaries of his travels in Albania, Greece, Calabria, and Corsica.

THE FABULOUS FANNY. By Norman Katkov. New York: Alfred A. Knopf. $3.95. Fanny Brice's career on the stage and in radio reconstructed from interviews with her friends and notes she left behind.

FRAGMENTS OF LIFE, METAPHYSICS AND ART. By Leo Bronstein. New York: Bond Wheelwright Co. $6.50. A lecturer in the Fine Arts at Brandeis University, Dr. Bronstein uses dialogue and letters from an assortment of mythical people to reveal in a unique way the patterns of Western art history.

GOD'S UNDERGROUND IN ASIA. By Gretta Palmer. New York: Appleton-Century-Crofts. $3.75. A popular account of what has happened to the Roman Catholic Church in China since V-J Day.

GOYA'S CAPRICHOS. By Jose Lopez-Rey. Princeton, N. J.: Princeton University Press. Two vols. $12.50. The Spanish artist's etching and aquatint series, first published in 1799, handsomely reproduced, together with the captions and commentary in the original Spanish and an English translation. A detailed and scholarly commentary by a distinguished art historian illuminates the plates.

THE HISTORY OF THE FRENCH FIRST ARMY. By Marshal De Lattre. Translated by Malcolm Barnes. New York: The Macmillan Co. $9.50. Concentrating on events in the summer of 1944, Marshal de Lattre de Tassigny recounts the contribution of French units to the combined Allied military effort.

HORSE TRADER. By Earl Conrad. New York: Thomas Y. Crowell Co. $3. A mellow assortment of anecdotes about a vanished era in Upstate New York.

HOSTAGE TO FORTUNE. By Joseph O'Connor. New York: The Macmillan Co. $3.75. A septuagenarian looks back on a full life as a teacher and a zealous worker in behalf of Irish freedom and the Gaelic League.

JAMES STEPHEN AND THE BRITISH COLONIAL SYSTEM. By Paul Knaplund. Madison: University of Wisconsin Press. $5.50. As a legal counselor in the British Colonial Office, Stephen's high-minded attitude took on especial importance in the 1813-1847 period. The author is a specialist in British imperial history.

THE JOURNAL OF CHARLOTTE L. FORTEN. Edited by Ray Allen Billington. New York: Dryden Press. $5. The diary of a freed Negro who became a teacher in the schools of Salem, Mass. Covers the Years 1854 to 1864.

J. RAMSEY MACDONALD IN THOUGHT AND ACTION. By Benjamin Sacks. Albuquerque: University of New Mexico Press. $8. From rags to parliamentary britches was the story of Ramsey MacDonald, Labour Party leader who was twice prime minister. His political views are minutely detailed in textbook style without biographical emphasis.

THE MAN FROM MAIN STREET: A Sinclair Lewis Reader. Edited by Harry E. Maule and Melville H. Cane. New York: Random House. $3.75. Autobiographical writings covering four decades, strung together to give a picture of the American novelist who made Main Street famous, and captured the Nobel Prize in 1930.

MERELY COLOSSAL. By Arthur Mayer. New York: Simon & Schuster. $3.50. "The Story of the Movies from The Long Chase to the Chaise Longue" is the book's subtitle, setting the humorous tone for this account by a celluloid pioneer still prominent in the industry.

THE MIND OF THE MIDDLE AGES. By Frederick B. Artz. New York: Alfred A. Knopf. $7.50. A survey of intellectual activity in the East and West during the Middle Ages by an Oberlin College professor.

NEW BIOLOGY 13. Edited by M. L. Johnson and Michael Abercrombie. Baltimore: Penguin Books. Paperbound 50¢. A collection of articles on biology by British scientists. Thirteenth in a series published periodically.

NEW DIRECTIONS 14. Edited by James Laughlin. New York: New Directions. $5. Latest issue of an annual melange of avant-garde fiction, poetry, and articles—some new, some old.

OUR LOVE AFFAIR WITH GERMANY. By Hans Habe. New York: G. P. Putnam's Sons. $3. An account and critique of what has been happening in Germany since the end of World War II by a Hungarian-born journalist who has lived and worked in Germany.

PASCAL: His Life and Works. By Jean Mesnard. New York: Philosophical Library. $3.75. A French scholar appraises the work and times of a seventeenth-century religious philosopher and mathematician.

PIONEERS OF BRITISH INDUSTRY. By F. George Kay. New York: The Macmillan Co. $5. The story of men like Henry Cavendish and Edmund Cartwright whose inventive minds helped shape British industry.

THE QUEST FOR COMMUNITY. By Robert A. Nisbet. New York: Oxford University Press. $5. The University of California's Dean of the College of Letters and Science examines contemporary social and political unrest and offers a reevaluation of the ethics of order and freedom.

SCIENCE NEWS 26. Edited by A. W. Haslett. Baltimore: Penguin Books. Paperbound 50¢. Significant topics are explored in these articles by British scientists.

SEVENTY-FIVE: A Study of a Generation in Transition. Edited by James C. Thompson, Jr., and John S. Koch. New Haven, Conn.: Yale Daily News. Clothbound, $4. Paperbound, $2. A seventy-fifth anniversary offering by Yale University's *Daily News* in which a roster of its most distinguished alumni discourse briefly on a variety of topics.

SHOPPING ALL OVER THE WORLD. By Helen Eva Yates. New York: Thomas Y. Crowell Co. $2.95. If you contemplate going on a world-wide shopping spree as a tourist, it might be wise to consult "shoptrotter" Yates beforehand to take advantage of her extensive canvassing.

THE SINGULAR PREFERENCE. By Peter Quennell. New York: Viking Press. $3.75. A noted British critic applies the intimate touch of the familiar essay to a variety of figures roaming the pages of literary history, including Tourneur, Mrs. Thrale, Swinburne, Matthew Arnold.

THE SMALLER ENGLISH HOUSE. By Reginald Turnor. New York: John de Graff. $10. A British architect traces the origin and development of the middle-class home from medieval to modern settings.

STALIN VERSUS MARX. By Klaus Mehnert. Translated by Edward Crankshaw. New York: The Macmillan Co. $2. The Communist Party's transition from Marxian to Stalinistic ideas, climaxed in the Thirties by series of dictatorial decrees, is given detailed discussion in the light of Russian nationalism and world revolution.

TOMORROW'S CHICAGO. By Arthur Hillman and Robert J. Casey. Chicago: University of Chicago Press. $3.50. Like other unplanned and patchwork cities, Chicago long has suffered economic and social growing pains, which the authors diagnose with an eye to the future.

TRAGEDY IS NOT ENOUGH. By Karl Jaspers. Translated by Harald A. T. Reiche, Harry T. Moore, and Karl W. Deutsch. Boston: The Beacon Press. $2.25. One of the most vigorous philosophic minds of our time, Professor Jaspers of the University of Basel exposes a variety of pretensions and explains his concept of tragic insight.

TWO AGAINST THE AMAZON. By John Brown. New York: E. P. Dutton & Co. $3.50. Aiming to satisfy both the layman and the scientist, explorer Brown entertainingly tells how he and a companion went on an expedition to check the sources of South America's Amazon River.

WILLIAM COWPER: A Critical Life. By Maurice J. Quinlan. Minneapolis: University of Minnesota Press. $4.50. The life and work of the English eighteenth-century nature poet, who was plagued by sporadic insanity, receives an exhaustive reappraisal by the author of "Victorian Prelude."

THE WONDERFUL WEALTH MACHINE. By Phil Grant. New York: Devin-Adair. $4.50. A dissection of the American economic system to examine its operation.

THE WONDERFUL WORLD OF BOOKS. Edited by Alfred Stefferud. Boston: Houghton Mifflin Co. Clothbound, $2. New York: New American Library. Paperbound, 35¢. Crammed with good writing about good reading, this volume is the work of a notable band of book enthusiasts who aim to broaden literary perspectives and encourage sound, profitable habits. —S. M.

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a visit to her home in Chungking, she and Mark tried to make plans for going to China together. But Mark, "working for an imperialist paper in a bourgeois democracy," would be suspect. The suspicion would react unfavorably for Han. The patriotic doctor went to China alone.

Even the revolutionary ferment of the People's New Democracy failed to keep Han from Hong Kong and her lover. When war broke out in Korea, Mark was ordered to the front. The book ends with a situation that romantic Han might have invented had she been writing fiction instead of personal history.

If Dr. Suyin is as good a physician as she is a writer her patients are fortunate indeed. True, there are times when she rhapsodizes lushly about her idyll. For the most part, however, she handles love with a lotus-petal touch. —ANN F. WOLFE.

DISTAFF DIPLOMACY: The wife of a career diplomat has a unique opportunity to observe the world political scene. Elisabetta Cerruti took full advantage of this opportunity. Her memoir, **"Ambassador's Wife"** (Macmillan, $3), is not just another "I was there too" book. It contains fascinating sidelights on historic figures.

A former Hungarian actress, her marriage to Italian Ambassador Vittorio Cerruti took her to many trouble spots. In Peking she observed civil wars and less bloody Chinese customs. In Moscow, while she never met "Stalin the Invisible," she often entertained Foreign Minister Chicherin, his successor Litvinov, and many lesser Soviet functionaries. A pleasant interlude in Brazil was followed by a harrowing assignment in Berlin. She was Hitler's dinner partner at President von Hindenburg's banquet for the newly appointed Chancellor.

Transferred to Paris, she eagerly plunged into its cultural, social, and culinary delights. But the Duce's growing xenophobia caused a summary recall to Rome, where she watched Italy being dragged into a disaster the Cerrutis had predicted and sought to avoid. While Madame Cerruti's style is occasionally ful-

LITERARY I.Q. ANSWERS

1. Edgar in "King Lear." 2. Julia, in "Two Gentlemen of Verona." 3. Belarius, in "Cymbeline." 4. Rosalind, in "As You Like It." 5. Portia, in "The Merchant of Venice." 6. "King Henry V." 7. Viola, in "Twelfth Night." 8. Vincentio, in "Measure for Measure." 9. Joan La Pucelle (Joan of Arc) in "First Part of King Henry VI." 10. Don Pedro in "Much Ado About Nothing."

IMPORTANT NEW BOOKS

On Education

EDUCATIONAL FREEDOM IN AN AGE OF ANXIETY

12th Yearbook of the John Dewey Society

Edited by *H. Gordon Hullfish,* Professor of Education, Ohio State University. In this eloquent plea for the preservation of educational freedom, some of America's leading educators "describe in masterful fashion the various tactical and strategic elements in the campaign for the control of man's mind . . . an era book." —HAROLD BENJAMIN, George Peabody College for Teachers. $3.00

NEW SCHOOLS FOR A NEW CULTURE

An Action Program for Democratic Education
1953 REVISED EDITION

By *Charles M. MacConnell, Ernest O. Melby, Christian O. Arndt and Leslee J. Bishop.* Foreword by ***Baker Brownell.*** An up-to-date description of a key experiment in progressive, educational democracy at Evanston, Illinois, explaining in particular this school's successful use of the "core" program. Of the original edition, *Senior Scholastic* said, "the book speaks to every school in the country." $3.00

To Revitalize Community Life

DEMOCRACY IS YOU

A Guide to Citizen Action

By *Richard Waverly Poston,* University of Washington. A citizen's guide for community study, presenting a flexible program by which community members can, through cooperative efforts, develop local resources, improve physical facilities, expand the local economy, and generally enrich the quality of community life. $3.00

THE CULTIVATION OF COMMUNITY LEADERS

Up from the Grass Roots

By *William W. Biddle,* Director, Community Dynamics, Earlham College, Indiana. A realistic approach to the what, why and how of developing effective leadership for community action, through cooperative efforts of citizens, teachers and students. $3.00

SPIRITUAL PROBLEMS IN CONTEMPORARY LITERATURE

Edited by *Stanley Romaine Hopper,* Drew Theological Seminary. "A new and very stimulating excursion into literary criticism . . . It meets head-on the central difficulty facing the literary artist in a world whose traditions and conventions no longer sustain him."—*Louisville Courier Journal.* $3.00

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some, it is, on the whole, polished and witty. Her book's chief interest lies in its behind-the-scenes picture of the decades between the two world wars.

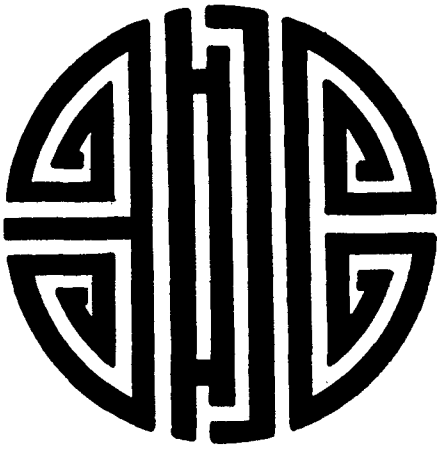
—Ray Pierre.

HINDU FROM ERIN: In Tagore's novel, "Gora," the protagonist is a devout Hindu patriot whose father was Irish. The character was modelled on Tagore's friend Nivedita, golden-haired nun of an austere Hindu order. It was she who, on being asked to teach the poet's daughter English, replied, "Are you, a Tagore, so influenced by Western culture that you want to corrupt your child's soul before it is fully formed?" The rebuke summarized Nivedita's Indian nationalism.

Lizelle Raymond tells the story of Nivedita's life in **"The Dedicated"** (John Day, $4.50). Born in Ireland of a line of clergymen who fought to lead men to God and set Ireland free, Margaret Noble spent her youth aiding the poor and working for Home Rule. In 1896, at the age of twenty-nine, she became a disciple of the Vedantic sage, Vivekananda. About a year later she went to Calcutta where, more Hindu than a Hindu, she founded a pioneer school for poor girls and became the Joan of Arc of Indian independence.

In battling for the freedom of her adopted country, Nivedita served as underground leader, wrote and spoke boldly for the cause, travelled throughout India, Europe, and the United States to propagandize and collect funds. By lauding Mother India's cultural past and rediscovering her art, the woman from Ireland fired Indian youth with political consciousness. "Live your epics today!" she preached. India achieved independence thirty-six years after Nivedita's death. Her biographer has the spiritual insight to make us realize why the selfless Irishwoman is "worshiped to this very day as the guru of their lifetime" by many of India's great personalities.

—Ann F. Wolfe.



RICHARD HOPE's new translation of Aristotle's "Metaphysics" (Columbia, $5) is remarkably lucid, and in consequence it sheds new light, for readers of English, on a work that is admittedly difficult. Professor Hope has provided no introduction; but the information that an introduction might have furnished is easily found elsewhere, and he has done something far more unusual and more useful, in giving us an elaborate "Analytical Index of Technical Terms," to which the reader is constantly referred in the text, and which lists the various acceptable Latin and English translations of the Greek words employed by Aristotle. Mr. Hope himself translates every term in as many ways as are required by different contexts and by Aristotle's own intended meanings, thereby producing a version that is immeasurably more intelligible than one based on the assumption that every Greek word must be rendered by a single English equivalent. In his subtitle he describes the "Metaphysics" as a "Postscript to Natural Science," but there are many scholars who would question the traditional order which, without Aristotle's sanction, places the "Physics" before the "Metaphysics." It is true that the second work quotes from the first, but it is also true that the first quotes from the second. Scholars who would arrange Aristotle's works in chronological order are baffled by the fact that he composed and revised a number of them simultaneously over a long period of years. But there is no doubt that he thought of the "Metaphysics" as the foundation of his entire philosophy; no doubt that it is impossible for anyone to understand this philosophy properly without studying his investigation of "the fundamental factors, the principles, and elements of primary being."

For more than a quarter of a century students and lovers of the English theatre have been deeply in debt to Allardyce Nicoll. Expanded and revised editions of his historical studies, dating back to 1923, are now being issued to form "A History of English Drama 1660-1900," of which three volumes—"Restoration Drama," "Early Eighteenth Century Drama," and "Late Eighteenth Century Drama" (Cambridge, $7 each)—are now in print. Two more, devoted to nineteenth-century drama, will complete the series. In each volume he follows the same pattern, presenting his material under the chapter headings of "The Theatre," "Tragedy," and "Comedy"; and in the second and third volumes an additional chapter is devoted to "Miscellaneous Forms of Drama." One of Professor Nicoll's virtues is that he firmly grounds his studies in the playhouse, with its changing conditions and conventions, its audiences, actors, and managers. Of especial value for reference are the full hand-lists of plays appended to each book. Mr. Nicoll's statements of fact are, I believe, as accurate as human fallibility permits. But some of his opinions will give the thoughtful reader pause; e.g., his contradictory views of Restoration audiences as at once vulgar and elegant, at once cultured and rowdy, at once heedless of the plays performed for their amusement and largely responsible—because of "the grace and the wit and the elegance which they brought into life and the playhouse"—for the "ease and refinement and dialogue" in the dramas through which they talked and shouted, munched and ogled, quarrelled and fought.

Joseph C. Robert's "The Story of Tobacco" (Knopf, $5) is a far more interesting, entertaining, complicated, and important story than readers ignorant of it might suppose. The fibres of "that bewitching vegetable" or noxious weed, whichever you choose to call it, are tightly woven into the fabric of American history. . . . Good background reading with which to approach the daily news dispatches from France will be found in "Democracy in France: The Third and Fourth Republics" (Oxford, $3), by David Thompson. Two specimen quotations: 1.) "The fundamental paradox of the Third Republican constitution was that it was a system of parliamentary sovereignty in a country where very few of the political parties or the broadly accepted schools of political thought really believed in parliamentary sovereignty"; 2.) "There is clearly nothing artificial in treating the history of the Third and Fourth Republics as a continuous record of the working of democracy in France." . . . Carl Winter's "Elizabethan Miniatures" (Penguin, 95¢) is a charming little book.

—Ben Ray Redman.

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LITERATURE BY SLIDE RULE

(*Continued from page 16*)

ter than unclear writing" does not appear to be saying much that has not already been said for a good many centuries; but a man who says "I am a readability expert" has got something he can sell.

Perhaps you think I exaggerate this preoccupation of the readability boys with numbers, formulas, and yardsticks. Well, hear this: while consulting one recent and well-known volume on the subject, I found that if I wanted to test my own prose I would have to obtain a straight-edge so that, after making a detailed count of such things as personal words and personal sentences, and words per sentence, and syllables per 100 words, I could then, with the straight-edge, connect four columns of "counting" figures with two columns of "scoring" figures, and thus discover both how "interesting" and how "easy" my prose was. My own judgment—and even that of my reader—does not have a place in the formula. In still another test, I am advised to make sure that my copy does not have too high a "fog index." How is "fog index" by way of a cloudy phrase? If I may be permitted a short comment, free of long words and with presumably a low fog index, I would like to say: all this strikes me as being very silly.

IN THEIR very vocal support for their counting machines, the readability scholars have been curiously silent about three communication facts which seem to me relevant.

1.) Why has some of the most efficient and communicative language in the world—in terms of its impact—been so complex according to the scales, while some of the simplest possible prose—in terms of its word counts and sentence lengths—fails so miserably? Any standard list of "most influential books" confronts the reader with an array of authors whose fog index was undeniably high, and whose readability scores are low, such men as Hobbes, Milton, Locke, Adam Smith, Malthus, J. S. Mill, Darwin, Freud, Veblen, Dewey, and all the rest of them. But they managed to communicate, and they continue to do so. Could it be because they had something to say? I think so. And I am afraid that as much cannot be said for some of the millions of propaganda pieces now being written in a kind of Pidgin English in an effort to entrap one more reader into more clearly comprehending an idea which is not necessarily either interesting or true to start with.

2.) Writing is essentially a two-way proposition. The existence of writers implies the existence of readers, and both readers and writers must make some effort. Mortimer Adler, for instance, has advised us that we must read a book three times, or at least from three different points of view, if we expect to extract its full content. It was Adler who also remarked that in the writing-reading relationship, as in baseball, catching the ball is just as important as hitting it. The readability advocates will retort that we should not ignore a reader simply because he has no reading skills; there are, after all, a great many unwilling readers whom "we" wish to reach. This seems to me irrelevant. There are a great many ways to communicate with people who cannot or will not read—pictures, movies, meetings, comic books, perhaps even a little more pay in the old envelope. Simply because these problems exist we need not reduce all our daily prose to a see-the-man-what-is-the-man-doing level. Writing is not the only method of human communication. To insist on stripping it down to the lowest levels of understanding is as though we were to insist on reducing all music to the primitive rhythm of a jungle beat, thus hoping to widen our audience.

3.) At times one gets the impression (though this is not entirely so) that the readability boys have ignored the difference between words and ideas—

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that, in effect, they assume that words alone can do the job. All recent psychological experiments in communications indicate, if they do not prove, that people's receptivity to communications symbols and signals depends on a very wide variety of stimuli: the personal interest they may have in the fact or idea; their preconceptions about it; whether they think the thought is significant or noteworthy; whether it is presented with authority; whether it affects their immediate welfare. In short, the research would imply that it is usually more important to sharpen the ideas than to sharpen the words. The readability boys, of course, can retort that they cannot do everything: they must take the ideas as they find them and try to express them more simply. My counterretort is that this often does not help: reliance on four-letter words can lead to a quite false impression that something good has been accomplished when, in fact, no such attainment has been reached.

LET me repeat my belief in the basic *theory* of readability. These days all of us must write to some extent, and as the world grows more complex the number of people who must write in order to communicate grows larger. Anybody who knows how to improve that process gets my vote. What I am complaining about is that the readability concept, basically sound, has somehow got off the track. That deviation can perhaps be traced to the possibility that the disciples have studied at two fonts of wisdom and have misunderstood both of them. One of these sources of inspiration is that of Ogden and Richards, whose investigations led to what we now know as "Basic English." The other source was without much question the pioneer work of the late Count Korzybski, who was more than anyone else responsible for the theories of general semantics. It is a sad fact that neither Ogden and Richards nor Korzybski were primarily interested in what most people today believe they were.

Ogden and Richards, for example, never thought of Basic English as a substitute for everyday English. They were more interested in the possibility of inventing a new international tongue, more acceptable and more realistic than such novelties as Esperanto. They were more interested in the idea that, in English-speaking countries, Basic might become a great teaching aid for foreigners. This idea of Basic—with only sixteen verbs and about 850 words altogether, in which you can describe anything—arose from a rather philosophical investigation into the relationship between things and the words we must use to describe things.

Ogden and Richards were primarily interested in language forms, and in the possibility of inventing a simplified form of English for very special use. Basic was always intended as an auxiliary for ordinary literary English, not as a substitute. Richards, who has written widely on the subject, has been at great pains to make this point. Anyone who thinks that Ogden and Richards felt that Pidgin English is the answer to our problems should consult their monumental work "The Meaning of Meaning," which contains some of the toughest literary going on record.

The confusion over the work of Korzybski is even more general. The word "semantics" is tossed about these days in any learned barroom conversation as though it concerned only the ease with which language can be understood. But Korzybski, as anyone can see who troubles to read his works, was only incidentally interested in the simplicity of language. You can write in one-syllable words and still, according to Korzybski, be as opaque as ever. Korzybski gets into such areas as anthropology, biology, botany, conditioned reflexes, education, entomology, genetics, mathematics, logic, mathematical physics, neurology, ophthalmology, physics, physiology, and psychiatry. Korzybski was concerned not so much with the complexity of *individual* words but rather with the *inter-relationship* between words and things they represent or seem to represent. Korzybski was not primarily concerned with whether a word was long or short, foreign or domestic, complex or simple: he was much more concerned with whether it had any meaning in the context in which it was used. The writers of annual reports could learn much from Korzybski. Does the writer say: "We made a great deal of progress during the year?" This might be clear to the readability boys. Short, simple. But Korzybski would ask: "What do you mean by 'We'? What do you mean by 'made'? What do you mean by 'progress'?"

In the great mainstream of people's efforts to communicate with one another there are dozens of currents and eddies. The mechanical tools represented by what we call readability techniques—useful as they are—represent and can represent only a very small part of the equipment we need. At the same time, the fact that these techniques are mechanical, and therefore capable of being readily grasped, tends to give them a popularity out of proportion to their net worth, just as their use will surely tend to create an often false sense of accomplishment. On this general subject, Lord Dunsany had something appropriate to say: "There is a great tendency nowadays to place technique above inspiration, and, if the notion spreads, we shall have the diamond cutters valuing their tools more highly than the diamonds, with the result that, as long as they cut them in accordance with the rules of the craft, they will cease to care whether they cut diamonds or glass, and then will cease to know."

This is a sentence of sixty-five words, complex in form, containing foreign words, long words. Anybody who does not understand, raise his hand.

The Criminal Record

The Saturday Review's Guide to Detective Fiction

Title and Author	*Crime, Place, and Sleuth*	*Summing Up*	*Verdict*
TRIAL OF ALFRED ARTHUR ROUSE *Helen Normanton, editor* (British Book Centre: $3.25)	1930 fact case: murder of nameless man (burning car) to account for slayer's disappearance.	Unit in Notable British Trials Series—noble fare for true-crime fans.	Good
ALWAYS ASK A POLICEMAN *Seldon Truss* (Crime Club: $2.50)	Models, artists, photogs, bums, bigwigs, cops (m. and f.) cross London stage as murder plot unwinds.	Chief Inspector Gidleigh, serene in midst of turmoil, brings home bacon.	Middling
WALK THE DARK BRIDGE *William O'Farrell* (Crime Club: $2.50)	NY gal, wed to Mafia princeling, finds strange body in apartment; cops get out guns.	Lady's predicament given edge over detection, and yarn suffers accordingly.	So-so

—SERGEANT CUFF.

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BOOKED for TRAVEL

THE VOICE OF THE NIGHTINGALE

KASHIKOJIMA.

ANYBODY who thinks that Japan's theatrical talents are solely wrapped up in the ancient postures of the *kabuki* [*SR* Jan. 7] ought to have a look at the Takarazuka Revue. The show is an Oriental version of Occidental songs, dances, and skits which are performed by three traveling troupes—Flower, Moon, and Star. When Flower is playing in the theatre at Takarazuka, Moon is giving its all in Tokyo, and Star is on the shelf rehearsing.

One Saturday afternoon I managed to have a look at Moon on its home court at Takarazuka, which is an amusement center midway between Osaka and Kyoto. The center and the shows were originally developed by the gent who owns the private railway connecting these stations and thought it might help develop business.

Whereas the *kabuki* employs only men, Takarazuka is exclusive in its use of women. The talent is something less than the Folies Bergère, and not only miles separate it from Hollywood. Nevertheless, a definite air of showbiz pervades the proceedings that wasn't abroad in the land when Perry opened the doors just 100 years ago. A program is printed in English, and while watching the review unfold I was able to refer to it periodically to study the background of some of the performers:

Hanayo Sumi: One of the most popular starettes of the Takarazuka Opera Company. Her charm lies in her modern freshness of beauty. She hates worms and early rising.

Kaoru Uji: With a sweet melodious voice, Miss Uji is one of the best mezzo soprano singers of the Takarazuka girlvue. She has Japanese taste, making poems and is fond of visiting shrines and temples.

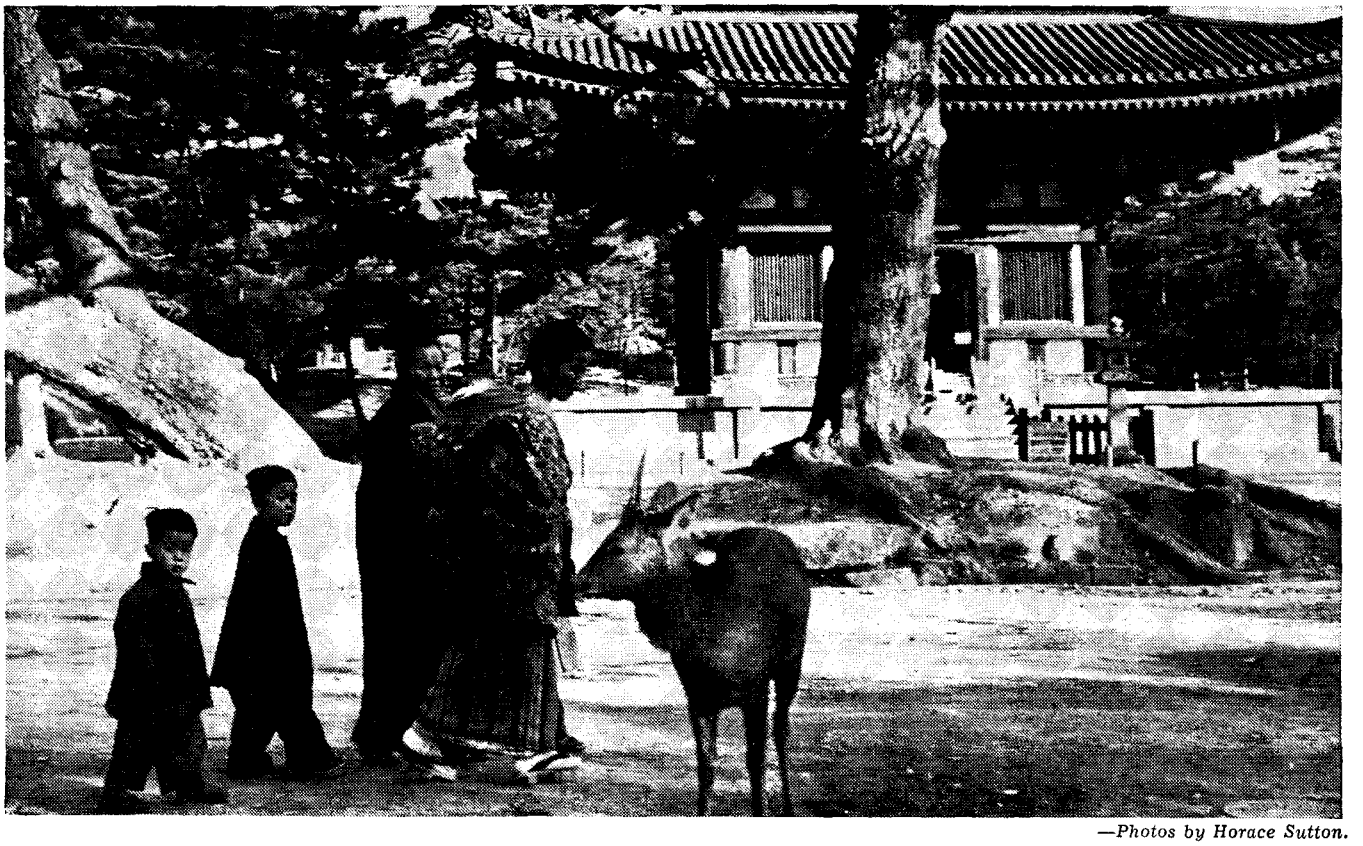
Yachiyo Ohtori: Fresh and vital young actress who became popular recently. She is modest by nature and one of her characteristics lies in her naivete. She is fond of man like Cary Grant.

Michiko Asakura: Having typical classical elegance as a Japanese girl in her face and attitude, she always shows her good theatricals on the stage. She gives such impression that she is poppy in field.

Indeed, all the poppies in the field were the very soul of decorum on the stage, and things never got any more risqué than a road company of "Blossom Time" playing Toledo. On the other hand, I would not let the youngsters within shelling distance of the quarter in Tokyo known as Asakusa, which makes a fine specialty of strip shows, burlesque, and other uninhibited sport which the local showmen are confident is only a Far Eastern edition of what goes in the world's capitals. Truth of the matter is I don't think they would get away with such theatrics in Montmartre, where the rules concerning the female form, the display and gyrations thereof, are not exactly illiberal.

While plunging headlong into the curious ways of the West, and being if anything more Western about it than was originally intended, the Japanese have meanwhile maintained their own worn cultures. It is something like finding both vintage wine and ice-cream sodas at the same fountain, and while the two don't mix any more than pickles and milk, the width of the range is nothing if not exhilarating.

From Osaka it is the same time—



—Photos by Horace Sutton.

Feeding the sacred deer at Nara—"horns made into dust collectors for tourists."

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about fifty minutes—either to the jazzbeat at Takarazuka or to the cradle of Japanese culture at Nara. A magnificent metropolis of shrines and temples exists at Nara. Sacred deer roam the walks unhindered except that once a year they are shorn of their horns, which are made into dust collectors for the tourists. The five-storied Kofukuji pagoda gives its image to Sarusawa Pond, which ripples it and frames it in pale, swaying willows. Neither must you miss Daibutsu, the Great Buddha which has a face that measures sixteen feet by nine-and-a-half feet and is the largest in Japan. Nearby stands its bell with this explanation:

> BIG BELL FOR BUDDHA
> This was cast in 752 A.D. measuring 13.5 feet in height, 9 feet 2 inches in diameter, 10 inches in thickness and is prominent not only as the second largest but also the most sweetly sonorous in sound throughout Japan. But it is so colossal and heavy that it has remained the records in the history that it has fallen to the ground several times up to the present point. By the way the belfrey was rebuilt in the 13th century.

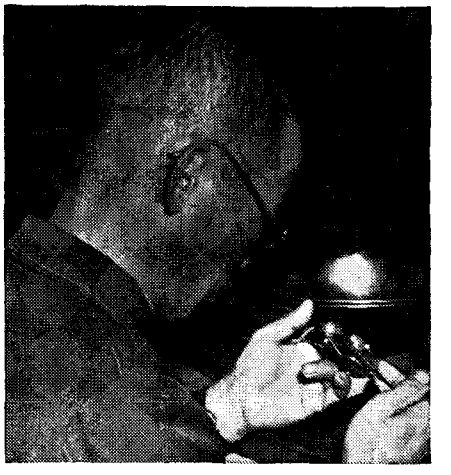
Nara's Kasuga Shrine is painted bright red and you reach it by a magnificent avenue of stone lanterns. A Shinto priestess known as a Miko is in attendance at the entrance, largely for the collection of the admission charge and also for dispensing fortunes, or *omikuji*, to anyone in need of a look into the future. She wore lipstick solely on her lower lip, her hair was tied in a pony tail wrapped in silver paper, bits of silver paper dangled over her forehead from a metal suspensory that was welded to the pony tail, and she had on a white blouse and a red skirt.

I paid this lady ten yen, or 2.8 cents, for which I was given a chance to shake the *omikuji bako*, or box, until a numbered stick appeared in an aperture. When number 15 showed up, the priestess went to a drawer, similarly numbered, and extracted a long slip bearing a poem which when translated said:

> BETTER FUTURE
> We had a storm, but it's over now
> We're happy and we can hear
> The sweet voice of the nightingale
> In our garden.

There followed a series of categories with our possibilities in each, and I am happy to divulge what is in the stars for this department. In business we should buy now; when it comes to a contemplated trip we will find more profit in a far-off country; our favored direction is north; we shall win our disputes in the long run; our *moving should be done quickly*; we shall surely get well from any illness; and our silk-growing prospects are good although we should not be ambitious.

The gentleman just ahead of me at the *omikuji* box went to the shrine for a quick prayer before shaking, and I was informed that this is common practice and helps insure a brighter fortune. Nobody really wishes for a splendid fortune, for that would surely mean one could expect nothing but the worst on the succeeding fortune-telling occasion. Medium luck is more prudent. Should the fortune prove disappointing, one ties it to a tree. From the white patches in the branches overhead our luck was better than most. Probably we extended



Japanese worker culturing pearls.

it by moving off the next day to Kashikojima in the pearl country, which lays to the south.

The pearl lands of Japan are strangely like the lake lands of the Canadian midwest. You stand on the summit of the Shima Kanko Hotel and you look down to Ago Bay, a dozen little salt-water inlets protected by a hook of land and floating with rafts. Under the rafts hang baskets of oysters and inside their shells grow 80 per cent of all the pearls grown in Japan, which is to say, virtually all the pearls in the world.

As for the Shima Kanko, it calls itself "A Floating Palace in a Sea of Pearls," which is really not an extravagant claim at all, since it is probably the most tasteful hotel in Japan. Modern paintings hang on its walls, the service is crisp, the *ambiance* elegant. For those who want to examine a pearl farm, the Shima Mura is a ten-minute walk down the hill.

Most of the tourists, however, flock to Mikimoto, the pearl king of the nation, now in his nineties, whose

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most recent photograph depicts him in a silken kimono, thin smile on face, black derby on head. A pearl island at Toba has been developed by Mikimoto just for tourists who ride over in the company ferry, look in on pearl operations, pearl sorting, and even diving, which is only practised by women. In deference to the tourists, the divers at Mikimoto's pearl island wear clinging white coveralls and lipstick. One suspects that at the 800 pearl farms in the area the divers wouldn't know Helena Rubinstein from Isabella of Spain.

—HORACE SUTTON.

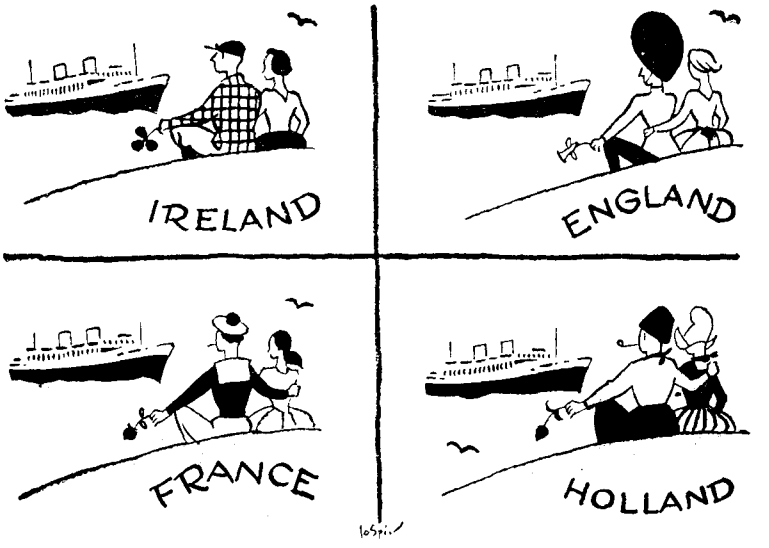
(This is the last of a series of articles on Japan which have appeared in SR *Jan. 17 and Feb. 7.)*

TRAVELER'S TALES

PERSONAL RECORD: Almost everyone who goes abroad these days gets ideas about writing a book. The difference is that in **"Gone to Europe"** (Richard Smith, $3) Miss Estelle Young actually got around to doing it. Putting all this between hard covers might have been a little presumptuous, for Miss Young's trip was the garden variety five-country excursion covering greater Paris, Normandy, and the Riviera in France, a good deal of Italy, very little of Switzerland, a touch of Germany and some England. She lets you know what she ordered for dinner, what it tasted like, and which members of her party caught colds. This will be just like getting the notes of a friend who went over last year. It isn't Halliburton and it isn't Baedeker, but it might be just what the lady from Muncie ordered.

SMALL BOOK, SMALL COUNTRY: A "very pleasant intermezzo between countries and places" is the way Switzerland is described in Anita Daniel's **"I Am Going to Switzerland"** (Coward, McCann, $3). It is just that, too, if not a little more. Miss Daniel hastens to add that you simply cannot discover the country in two days and she earmarks as her enemy, and a very rightful one, the all-inclusive package tour. That particular type of excursion usually reduces Switzerland to a tunnel between France and Italy. She says "the misunderstood pleasure of quintupled geographical and cultural absorption is dangerous." If that sounds heady, the book is not; indeed, it is a perfectly pleasant pocket-sized volume on a land which comprises just half the population of New York City. There is a fat handful of pages on how you can learn to understand the Swiss. —H. S.

SIGNS OF SPRING



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ON THE HORIZON

Cacoethes scribendi, a disease that has long preyed upon *SR*'s editorial department, has been taking an especially heavy toll of late. Last autumn Harrison Smith, John Mason Brown, and Bennett Cerf were troubled by periodic visits of the itch to write. Within the next three weeks two more of our editors will be displaying the outcome of their recent bouts with the virus: Norman Cousins, whose "Who Speaks for Man?" and Roland Gelatt, whose "Music-Makers" is described below. Of the other books scheduled for the same period, two from the house of Knopf are among the most promising. Mr. Knopf appears intent upon reawakening interest in one of his first and most distinguished authors by publishing two biographies of her on the same day. They are "Willa Cather Living," by Ethel Lewis, and "Willa Cather: A Critical Biography," by E. K. Brown, described three paragraphs south of here.

Music-Makers. By Roland Gelatt. Alfred A. Knopf. $3.75. March 9. When he isn't busy editing *SR*'s features, Mr. Gelatt pursues George Bernard Shaw and the offerings of the concert hall with equal ardor. This volume, his debut in the world of hard covers, is an outgrowth of the latter devotion. The subtitle is more illuminating than the title: "The Careers and Personalities of Some Outstanding Musical Performers of Our Time." Mr. Gelatt tells the life story of twenty-four conductors, singers, and instrumentalists, and evaluates their contributions to the musical world.

Willa Cather Living. By Edith Lewis. Alfred A. Knopf. $3. Willa Cather: A Critical Biography. By E. K. Brown. Alfred A. Knopf. $4. Both March 9. It's now almost six years since Willa Cather died, but there haven't been any notably successful studies of her productive life and career. Some part of the difficulty stems from the fact that Miss Cather specified in her will that none of her letters could be used for biographical purposes. Miss Lewis, her close friend for many years, has circumvented this by writing a volume of "notes" that "draws on" the letters and her own memories. Mr. Brown, a University of Chicago English professor, has in turn drawn upon Miss Lewis's notes to write a full report on Miss Cather's life that incidentally offers some critical analysis of her work. Both will be useful to the man who ultimately writes the "definitive" biography.

The Stones of the House. By Theodore Morrison. Viking Press. $3.50. February 27. Although this is the first novel to bear Professor Morrison's name on the title page, his influence has been evident on the text pages of many very fine works of fiction in the past two decades. In the winter months Professor Morrison is director of Harvard's required course in English for freshmen and teacher of an occasional seminar on writing for the Nieman fellows in journalism; summers, he is director of the Bread Loaf Writers Conference. (A. B. Guthrie, Jr., is just one leading writer who has acknowledged his indebtedness to Professor Morrison's tutelage.) Professor Morrison is also the author of several volumes of verse. "The Stones of the House" is about the dilemma of a man who has the presidency of a New England college within his grasp, and, considering its authorship, the book world is expecting great things of it.

Worth Watching For: Eleanor Ruggles, who wrote about Cardinal Newman in her 1948 biography, "Journey Into Faith," has chosen a character of another type for her new book. "Edwin Booth: Prince of Players" is about one of the most dashing figures of the most colorful era of the American stage. W. W. Norton is publishing, the price is $4.50, and publication day is February 25. . . . A superior adventure-romance is promised by Morrow for the same day: Dorothy Cottrell's "The Silent Reefs," ($3), laid in the Caribbean. . . . Jay Richard Kennedy, a highly successful New York business man, says his purpose in writing his novel "Prince Bart" (Farrar, Straus & Young, $3.50, March 9) was to indict the Hollywood world. But certain scenes and episodes have caused the eyebrows of many worldly advance-reviewers to soar.

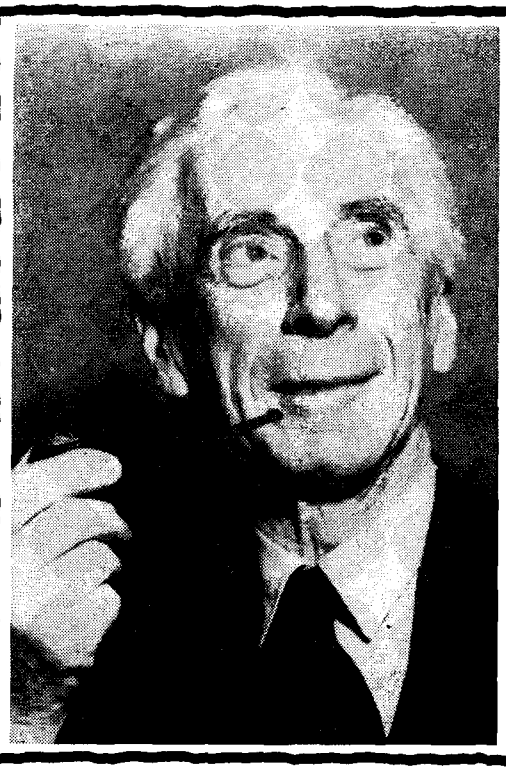
—Raymond Walters, Jr.

* * *

Nine of twenty-five heads of colleges and halls in Oxford University have four initials apiece. Whatever commodities England may be lacking, given names are not among them.

* * *

Dr. James D. Weinland of New York University has prepared a pamphlet called "How to Study" which has achieved wide undergraduate distribution (and not just at NYU). One of his recommendations is: "Underline important phrases in your textbooks and make explanatory remarks in the margins." Look, fellows, the professor said *your* textbooks, not the public library's.



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U. S. A.

(*Continued from page 19*)

their service. He calls for less slavish *submission to sensationalism* (the Gee-Whiz school of journalism) and more recognition of the need for clarifying serious issues, especially in foreign news. He suggests that readers who are dissatisfied with their newspapers should write to the editor more frequently and pointedly. And he urges readers themselves to read newspapers more often and carefully.

The trouble is that with the disappearance of a multiplicity of newspapers in most communities, the remaining daily finds it must appeal to a wide mass of readers. It is no longer possible for one paper to serve the highbrows, another the broad middle groups, and another the people who prefer pictures and race-track returns. A metropolitan newspaper must do the best it can for all three. Which means that it will probably not satisfy the minorities—least of all the intellectual minority. And sometimes it tends to be in the doghouse with all groups at once. Which is no way to survive. So the newspaper—like any other mass-production—tends to generalize and flatten out its product. The vicious circle continues.

All this, however, is only one part of the picture. More broadly viewed is the development of the great news-gathering systems, the improvement of techniques, the growth of news-objectivity. Of deepest significance is the great fact that, unlike many other countries, most American newspapers are owned by newspaper money—not steel trust money, or chemical trust money, or just money. On the whole, we are building up a better breed of publishers—men who have some concept of the responsibilities of publishing. We had a bad time during the transition from the diverse days of the nineteenth century to the mid-century days of concentration. But the new publishers are now dominant—the Cowles, Sulzbergers, Binghams, Knights, and so on down an impressive list.

All of this is carefully documented by Mr. Mott. His book is not a history, but a discussion of news problems today. Yet Mr. Mott brings in enough history to explain the steady expansion of news standards and effectiveness. He discusses radio and television news with full recognition of their immense role, although his major emphasis is on newspapers.

Readers should not be fooled by the quiet moderation of Mr. Mott's critical points. They are loaded with dynamite, and they are laid under the chief weaknesses of the American press. They will be read with much respect, within the profession, because they are so well-informed and reasonable.

The Hutchins Report, which was so much resented and attacked by newspaper people, actually touched off a great period of self-examination and self-improvement. The American Press Institute, the Associated Press Managing Editors Association, and many other groups are actively engaged in improving news-handling. Frank Mott's book is part of a response which is helping, step by step, to make American newspapers more worthy of their extremely grave responsibilities.

FRASER YOUNG'S LITERARY CRYPT No. 504

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 504 will be found in the next issue.

LF GNFAB GC

ZBYCGYOLFAB HR EGYPT

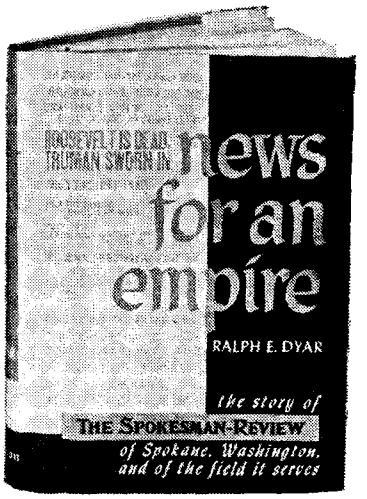
OGYB PTLF L ZGNFM

GC ZYBLATOBFP.

BQXBYP TNXXLYM

Answer to Literary Crypt No. 503

When two men in a business always agree, one of them is unnecessary. —W. WRIGLEY JR.



an account of history in the making

NEWS FOR AN EMPIRE

by Ralph E. Dyar

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Ideas on Film

Eyewitnessing the World of the 16mm Motion Picture

PICTURE, SOUND & SCREEN

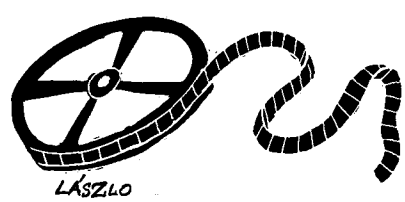
TIME out from the critical approach to creative 16mm. filmmaking and programming for a look at new developments in the machinery involved. Sixteen millimeter film equipment, first introduced by the Eastman Kodak Company back in 1923, has since become a standard width for professional and amateur use (although in comparison to 35mm. theatrical film it is usually referred to as "substandard"). The advent of the first 16mm. sound projectors a few years later meant that moving and talking pictures could be shown wherever an audience might be assembled. By 1953 it is rare to find a new factory, church, library, museum, office, school, college, or other community meeting place which does not have a special 16mm. screening-room to meet its own needs and uses. Today, too, there is an increasing number of 16mm. sound projectors in the home, where for family entertainment and enlightenment motion pictures are becoming part of the regular household diversions.

Over the past two decades the number of 16mm. sound projectors has increased steadily, prompted first by the extensive use of films made by the armed services and later by the variety of interests which 16mm. films can and do meet. No one knows exactly what the total number of projectors is, but the latest estimate given in print was 400,000. Unfortunately, the 16mm. sound projector has never become a low-priced, mass-production item. A few years ago Raymond Spottiswoode described the situation in his book "Film and its Techniques," and there has been no real change from the facts as he stated them then: "The best 16mm. projectors now on the market are approaching, at a very high price, the level of quality which all should attain at a much lower price. The circle of high prices limiting the market and the limited market keeping up the prices is akin to the situation in the American automobile market in 1907, before Henry Ford launched his Model T. The 16mm. projector has not yet found its Henry Ford or its Model T. Their arrival is long overdue."

During the past year one noteworthy technical advance has been made in the mechanism of the 16mm. sound projector—a tape-on-film sound recording device released first by Reeves Soundcraft under the name Magna-stripe. Nearly all the 16mm. projector manufacturers have put out, or plan soon to put out, new projectors which will utilize this special sound system, or attachments which can be hitched on to standard 16mm. projectors. This means that soundtracks of narration, music, or special effects can be recorded onto film as easily as they are put on a tape recorder. Indeed this is the case, for to the film itself is applied a magnetic iron-oxide stripe which absorbs the recorded sound, can be played back immediately after recording, can be erased and re-recorded as often as is desired.

For special films where a limited number of prints are to be made, or where it is essential that the film relay a particular message to each viewing audience, or where several languages are required, or where figures and facts must constantly be brought up to date, this new magnetic recording on film holds promise of great things. In any event it is also possible to retain the regular optical sound track for permanent use, if this too is desired. Eight millimeter film, which formerly had to remain silent due to the narrow margin on which the sound track would normally appear, is also utilizing this magnetic tape recording, an especial boon to movie amateurs.

This month's round-up of latest 16mm. projection equipment and screens is based on a questionnaire mailed to leading manufacturers by *The Saturday Review*'s 16mm. film department. Anyone who is planning to purchase new equipment should attempt to get demonstrations of as many models as possible. Like automobiles, 16mm. projectors tend to be alike in basic mechanism, with variations and special features developed and perfected by the individual manufacturers. Some specialize in safety devices to protect the life of the film; some give special attention to sound quality, some to picture quality; while quite obviously the aim of all of them is to produce the most efficient and satisfactory 16mm. sound projector they are capable of producing. It is the responsibility of the buyer and user to select the projector that most meets his own requirements. There is always the possibility that prices will change without notice.



Here then is a review of what is currently available among the 16mm. sound projectors, with an added note about screens. No effort has been made to consider the details of 16mm. cameras, or 8mm. projectors, or the hundred and one audio-visual gadgets for filmstrips, slides, and opaque projection which also serve many uses and are available in nearly all camera-supply stores.

ALPHABETICALLY the **Ampro Corporation** starts us off with its new Magnetic-Optical Recording Projector, listing at $945, which features reverse and forward operation, single frame projection, and a remote control recording unit. Actual sound recording is done (as described above) more or less as in an ordinary tape recording. In addition, Ampro's regular light-weight (twenty-nine pounds) Stylist projector, with speaker and projector in a one-case unit, lists at $399; and the Premier-30 with separate twelve-inch speaker is listed at $549. Descriptive leaflets about each of the three projectors, as well as a pamphlet for educators entitled "Teaching with 16mm. Motion Picture Projectors," are available. Ampro also manufactures 8mm. cameras and projectors, slide projectors, tape recorders, and a host of accessories for photographing, projecting, recording, and reproducing.

Bell & Howell has gone in for its own magnetic sound with the Filmosound 202 Magnetic Recording Projector, which also records and plays back 16mm. magnetic sound and may be erased and recorded as often as desired. This model, with single case combining speaker and projector, sells for $699. Two informative booklets explaining the process and its many uses are available without charge—"New Voices for Your Movies" and "Tips on Making your own Magnetic Sound Movies." Bell & Howell also manufactures single-case projectors ($449.95), double-case projectors ($514.95 and $584.95), and in addition 8mm. and 16mm. cameras, 8mm. and 16mm. silent projectors, 35mm. units, and most of the accessories that go with them.

The latest 16mm. projectors of the **DeVry Corporation** are the DeVrylite-5, a one-case projector (thirty-two and one-half pounds) which lists at $434;

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and the DeVry-15 in two cases with two loudspeakers, for large audiences, and listing at $535 complete. The latter model features a seven-tube high-fidelity amplifier with Ampro's new photo conductive cell (also used in the DeVry Armed Forces Projectors). In both models shuttle and cam are self-lubricated for use up to 500 hours.

Eastman Kodak Company, which in one way or another has had a hand in most of the advances made in this country in still and motion picture photography, offers the 16mm. Kodascope Pageant Sound Projector, lubricated for life, single-case, eight-inch speaker, listing at $400. A Multi-Speaker Unit, which consists of three additional speakers in one carrying case, lists at $92.50. The projector-speaker unit weighs thirty-two and one-half pounds, and the additional speaker unit weighs seventeen pounds. Descriptive leaflets about both are available; and, of course, a great variety of other film and still photography equipment is on display at Eastman Kodak stores and dealers throughout the nation.

Forway Industries has a light-weight, single-case Model No. 10-B projector selling at $425 which has a ten-watt amplifier and a special sprocket design to protect film from excessive breaking or tearing. The company is also planning to manufacture a combination optical-and-magnetic projector, but it will be six months before it is scheduled to appear on the market.

The 16mm. sound **Movie-Mite** Model 63LM is a light-weight, single-unit projector selling at $275.70. Specifics include a two-inch coated f-2 lens, a 300-watt lamp, three and one-half watt output in the amplifier, six-inch speaker, and a midget desk-top screen for good measure. (The same company has also released an 8mm. magnetic sound-on-film recorder projector by which home-movie users can record and play narration, sound effects, and music on their own movies. Like the 16mm. version, the film must first be specially prepared with magnetic striping.) Descriptive leaflets on both projectors are available.

The new **RCA** "400" Magnetic Recorder Projector is the subject of a twelve-minute color motion picture entitled "You Are the Producer," explaining how educators, industrial training, sales and promotion specialists, and amateur movie makers can record their own sound on 16mm. films. The film shows how the equipment records on magnetic track, plays back immediately, erases and re-records, reproduces both optical and magnetic track, operates on sound or silent speed, and can be operated as a public address system. The film also publicizes special features of magnetic recording in providing high-quality sound reproduction, as well as savings in time, film, and processing costs. "You Are The Producer" is available to interested groups through any of RCA's Visual Products distributors, or through the Engineering Products Department, RCA Victor Division, Camden 2, New Jersey. The RCA "400" Magnetic Recorder Projector sells for $850. RCA is also planning to release accessory equipment which will convert its regular "400" Senior and Junior projectors for magnetic recording as well as standard 16mm. sound film. In addition RCA plans an arc projector for 16mm. films, to be used in especially large auditoriums and semi-professional situations.

The **Revere** 16mm. sound projector is a single-unit, thirty-three-pound machine selling at $325. Revere also sells a kit of Sound Movie Synchro-Tape which makes simultaneous, synchronized narration or music possible for silent 8mm. or 16mm. film. All that is needed is a standard silent movie projector, a tape recorder, and a Synchro-Tape kit. The idea is just about the same as the magnetic stripe on the film, except that two separate

For further information about the projectors and screens mentioned in this article, and for the names and addresses of dealers near you, write to:

Ampro Corporation, 2835 N. Western Avenue, Chicago 18, Ill.
Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago 14, Ill.
Eastman Kodak Company, Rochester 4, N. Y.
Forway Industries, 245 West 55th Street, New York 19, N. Y.
Movie-Mite Corporation, 1116 Truman Road, Kansas City 6, Mo.
RCA Victor Division, Camden 2, N. J.
Revere Camera Company, 320 East 21st Street, Chicago 16, Ill.
Victor Animatograph Corporation, Davenport, Iowa.
Da-Lite Screen Company, 2711 North Pulaski Road, Chicago 39, Ill.
Radiant Projection Screens, 2627 W. Roosevelt Road, Chicago 8, Ill.
Seminar Films, 347 Madison Avenue, New York 17, N. Y.
Vita-Lite Screen Company, 239 "A" Street, San Diego 1, Calif.

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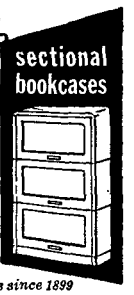

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machines are involved in this case. Revere Recorders sell from $169.50 for a standard one-hour play, to $260 for a special two-hour studio models with radio combination. Descriptive leaflets may be requested from the Revere Camera Company.

The **Victor Animatograph Corporation** has put out a Magnesound Unit which can be attached to any Victor 16mm. sound projector and achieves essentially the same results as the all-in-one machines put out by other companies. The additional unit is about one-half the size of the standard projector and sells complete for $199.45. Victor's latest non-magnetic projectors are the New Lite-Weight ($395 with nine-inch speaker and $417 with twelve-inch speaker), the Escort ($433 with nine-inch speaker and $455 with twelve-inch speaker), and the Sovereign ($539 with twelve-inch speaker only). Later this year Victor plans to release a carbon arc 16mm. sound projector compact enough to be easily moved from place to place. Selling price will be about $1,800. Descriptive material on all is available upon request.

Da-Lite Screen reports its new "Challenger 5-Star" screen, in sizes running from 30″x40″ to 70″x70″, priced from $24.75 to $54.75, depending on size. This model features a crystal beaded surface designed to make "color movies come alive" and which also is mildew and fire resistant.

Radiant Projection Screens has a small 36″x36″ Jiffy screen in metal case for $7.95. It can be stood on a table or hung on a wall, and its attribute is that it sets up in a jiffy. The surface is called perma-white matte. Expensive glass-beaded "Screen-Masters" run from $24.95 to $54.95, with prices about 5 per cent higher on the West Coast.

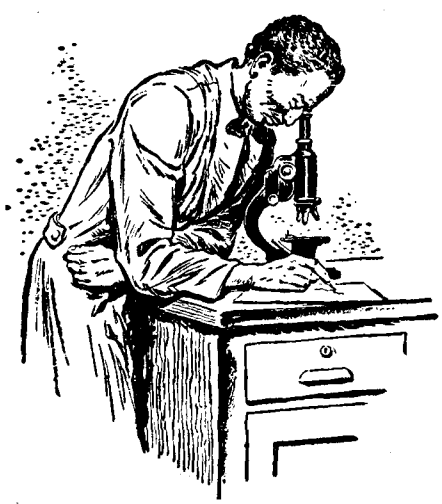
The new **Seminar Screen** is for use in undarkened rooms, its working principle somewhat akin to rear-projection. The projector is placed five feet to the left of the specially treated plastic screen and projects the image first on a metal mirror which reflects the image onto the small (9″x12″) viewing screen. Mirror and screen can be folded into a small packet 18½″x 13½″x1″, and the list price of the unit is $29.95 plus postage. Visibility for as many as fifty people is one of the features announced in the brochure.

A different kind of plastic screen with framing doors at its sides to permit projection in normal day-lighted rooms is manufactured by the **Vita-Lite Screen Company.** This helps solve the problems of ventilation and note-taking. Prices go from $49.50 for a 24″x18″ screen to $69.50 for 40″x30″. F.O.B. San Diego, California.

— Cecile Starr.

HEROES

BIOGRAPHIES of great men and women and stories that introduce them against a background of history are "history in the making" to boys and girls. When this reviewer started her work more than a quarter of a century ago, biography was looked upon with a skeptical eye by the children. There were two reasons for this; many of the biographies were written to a formula and were "as dull as ditchwater"; biography was classified in the minds of young people as "required reading"—a requirement that killed it as reading for pleasure. The last two decades in the history of children's books has changed all that. Biographies like James Daugherty's "Daniel Boone," presented in an attractive format and superbly illustrated, have made their own appeal and have been accepted without question as "good books." In the last twenty years there have been many fine biographies and many historical stories that have won popularity. We regret to state that the year just past has marked a retrogression in this particular field. Too many of the biographies and historical stories published in 1952 were "written to a formula." To select the ones that boys and girls will read for pleasure—and with profit—has been the hardest part of a reviewer's work. Only a careful and fully informed selection will bring to the shelves of school and public libraries and into American homes books that will live in the minds of the children.



—*By Hane Stein from "Carver's George."*

George Carver—"great American."

Our own mind goes back to the many Februarys when on the shelves of the New York Public Library and its branches we arranged the hero stories, from Roland and Siegfried, Beowulf and Rustem to the two great Americans whose birthdays we celebrated, placing over the collection a quotation from Thomas Carlyle: "The grandest heritage a hero can leave his race is to have been a hero." We have so often seen the eyes of a boy light up as he read those words. Today the minds of many children are in a state of dire confusion as to what constitutes heroism. How can they avoid confusion when movies and radio, television and comic books glorify gangsters and mobsters, hold-up men and murderers, and the hard-boiled, often brutal, G-men who pursue them? When newspapers and magazines print endless stories of men who betray their trust, who skilfully avoid paying the taxes that insure their country's security, who make huge sums of money by corrupting young people through the drug traffic? The older boys and girls know that heroism exists in the world today—in Korea, in the men who fight floods and forest fires, in the selfless devotion of scientists; but their sense of it is clouded by false gods. If we had space we would like to quote here long passages from Fritz Eichenberg's "Art and Faith." What he asks for the artist is what we need in the selection and presentation of biography and history to our children: a return to the old fundamental qualities and simplicities, an avoidance of melodrama, a renewed emphasis on the moral courage, the integrity, and self-sacrifice that make a hero. —Mary Gould Davis.

BIRTHDAYS OF FREEDOM: America's Heritage from the Ancient World. By Genevieve Foster. New York: Charles Scribner's Sons. No paging. $2.75.

Mrs. Foster tells this story in pictures as well as in words. The double-page chart that shows the "River of Time" from the earliest Egyptian rec-

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ords to the American Declaration of Independence is worthy of long study by adults as well as by the children. On every page Mrs. Foster pictures the men who led their people out of slavery into freedom and who believed in the dignity and worth of individual man. She gives a translation of the prayer that, three thousand years after his death, was found in the tomb of a Pharoah of Egypt, Ikhnaton, showing that he was perhaps the first man on earth to believe in one God. It is by pictures that she brings out the progress of democracy through Greece and the Fall of Rome to Philadelphia in the New World 1,300 years later, where the Liberty Bell rang out a new freedom. It is a book that has value for a very varied age, from the children who learn largely through pictures to the mature mind that will find much of it a challenge.

GALILEO: First Observer of Marvellous Things. By Elma Ehrlich Levinger. New York: Julian Messner. 180 *pp.* $2.75.

The life story of Galileo, set against the background of Florence and Padua in the late sixteenth and early seventeenth centuries, could be a fascinating story. Mrs. Levinger's difficulty is that she has attempted to tell too much. She sacrifices clarity, even continuity, to her desire to give a full picture of Italy past and present, and of the people whose life and work touched that of Galileo. The result is so complicated a story that it would probably be a rare boy or girl who would follow it from beginning to end. We have glimpses of Galileo as a scientist, especially as an astronomer, but Galileo as a man never emerges clearly. His rather unhappy personal life with the woman whom he never married, his struggle against debt and poverty, his failure to establish secure relations with the wealthy patrons of his day all seem to belittle him as a man. Interesting in parts, it is on the whole an unsatisfactory picture of a great man.

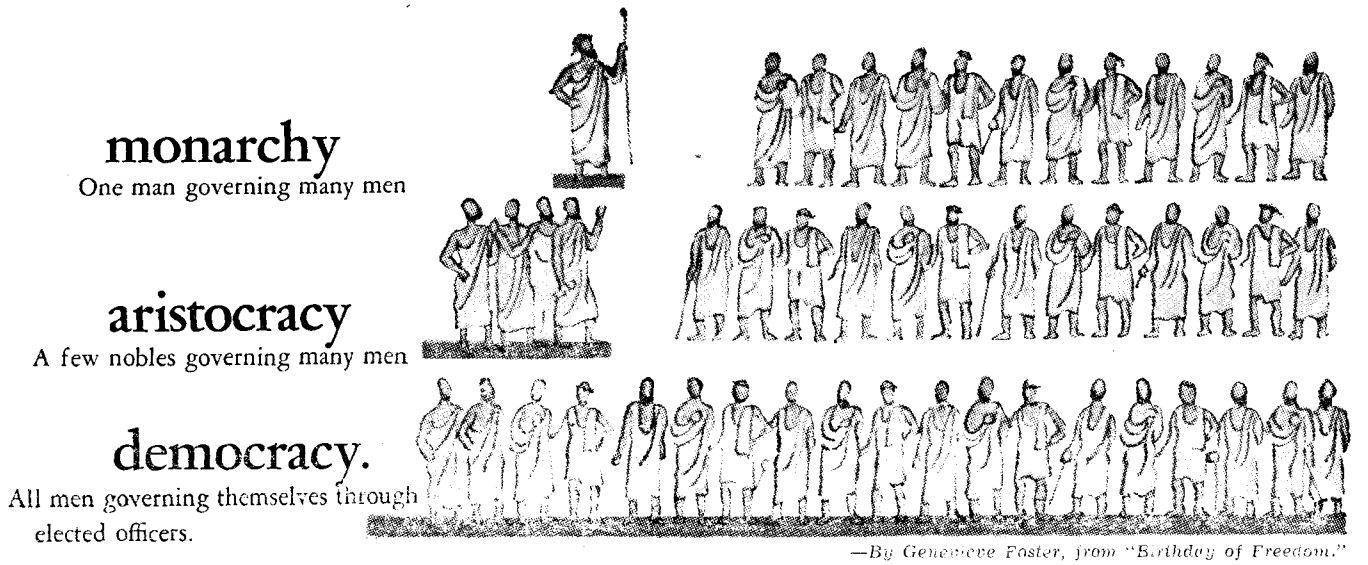
CARVER'S GEORGE: A Biography of George Washington Carver. By Florence Crannell Means. Illustrated by Harve Stein. Boston: Houghton Mifflin Co. 176 *pp.* $2.50.

In interesting contrast to the biography of Galileo is this story of a great American. Mrs. Means tells it with clarity and simplicity. For its unfailing appeal she relies on the man himself and upon the effect of his personality. There is no discussion of the race question, no analysis of economic conditions in the South when Dr. Carver came to Tuskegee in its early years under Booker T. Washington. From the early childhood when the frail little boy was cared for by Moses and Susan Carver and given their name to his death, seventy-nine years later, the goodness, the shining faith and optimism of the man emerge clearly from these pages. Simply as it is told, it is a dramatic story. The research on the value of peanuts alone, from the long, unbroken days and night by himself in his laboratory to the scene in Washington when he explained their possible uses to an absorbed House and Senate, makes a thrilling tale. Through it all run his humor, his unselfish devotion to his work, and his unfailing courage. At the end of her satisfying biography Mrs. Means says: "Health and beauty and high dreams he gave and gives. Yet his greatest gifts are more than health and wealth and beauty. He proved that the simplest and most distasteful task can be a foundation for the loftiest achievement. He proved that he who does the common things uncommonly well can command the attention of the world. He proved that we can make what we want out of what we have. He proved that a black slave baby who had been thrown away could become one of the great men of the world."

TRAPPERS AND TRADERS OF THE FAR WEST. Written and illustrated by James Daugherty. New York: Random House. 181 *pp.* $1.50.

The title of this is a bit misleading, inasmuch as the book deals mostly with the Astorians. Such famous trappers and traders as Bridger, Smith Carson, Campbell, Provot, Fitzpatrick, and the Sublettes are not mentioned because at that time—1811-1814—they had not appeared upon the scene. But this is a good introduction to those heroic men sent out by John Jacob Astor in two expeditions, one overland and one around the Horn, to establish the first trading post in Oregon. As a business venture the expeditions were a failure because of unpredictable reverses due to the War of 1812. The naval part of the undertaking was a dismal record of misplaced trust and betrayal that ended in utter tragedy for ship and crew. On land it was a different story. The journey West, the first since Lewis and Clark, was well handled. When Astoria fell to the British the seven loyal men who walked back to St. Louis wrought a near miracle. Through thousands of miles of unmapped wilderness peopled by hostile tribes, they did not lose one of their party or find it necessary to kill a single Indian. They were true heroes.

—MERRIT P. ALLEN.



—*By Genevieve Foster, from "Birthday of Freedom."*

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Morgan. New York: Lothrop, Lee & Shepard. 128 *pp.* $2.75.

As the title tells, this biography deals almost exclusively with Benjamin Franklin's scientific activities. This author, philosopher, statesman, and printer was also an inventor. He invented a stove, a musical instrument, a clock, a street lamp, surgical instruments, bifocal glasses, the storage battery, and the lightning rod. He established the fact that lightning and electricity spring from a single force of nature, and he coined the words nonconductor, armature, and battery. He made the first scientific study of the Gulf Stream and the North Atlantic fogs. This is familiar ground to older students, but to those who are learning about Franklin for the first time it is well told here. It is illustrated with line drawings.

—M. P. A.

BEN FRANKLIN OF OLD PHILADELPHIA. By Margaret Cousins. Illustrated by Fritz Eichenberg. New York: Random House. 184 *pp.* $1.50.

This book achieves its purpose of acquainting young people with the truly marvelous accomplishments of Benjamin Franklin. These are treated in detail. Then they are summarized in a way well worth noting by many adult readers. Miss Cousins's attitude is frankly hero-worship, but Ben was a world hero during his lifetime, and the years have added to his fame. Young people cannot be taught too early and older ones too often reminded of the things that Franklin did and stood for. There is a good index for this biography and the illustrations are splendid.

—M. P. A.

FORGE FOR HEROES. By Edward Buell Hungerford. Chapter illustrations by Bill Meeker. Chicago: Wilcox & Follett Co. 256 *pp.* $2.50.

This is a moving story—a record of the winter with General Washington's army at Valley Forge. The hero is young Mark Meriel. When the story begins Mark is driving his father's wagon and two strong horses to Valley Forge with a load of ax-heads as gift to General Washington. There he is made conscious for the first time of a terrible need, of the almost hopeless condition of our troops. And there Mark makes his choice and, in a sense, his father's choice, too. He decides to give all that he has and is to the fight for freedom. George Washington's words are quoted most effectively in this realistic story of his leadership. It ends on a note of hope and faith. It is an unusually good story for the young people of today.

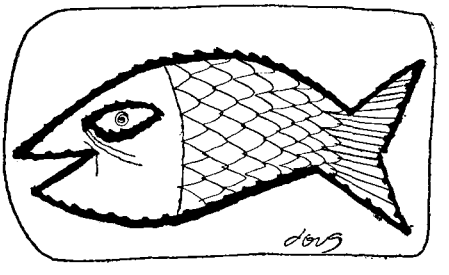
THE COLONEL'S SQUAD. By Alf Evers. Illustrated by Helen Sewell. New York: The Macmillan Co. 200 *pp.* $2.75.

The foreword tells us that this is not a true story but it reads as though it had actually happened. An American Army officer working in Russia during the First World War acts as a sort of "guardian angel" to an overcrowded, half-starved orphan asylum near Kharkov. When he returns to the United States he takes with him five of the children, three girls and two boys. Their story is told by one of the girls, Katya. The colonel's home is near a small city. He and his sergeant (retired, but just as definitely a "sergeant" as ever) organize the household on a strictly military basis and keep the children to strictly military rules. Everything is provided for their health, education, and comfort—little for their spirit. Katya longs for a real home and it is very much to her credit, to her courage and good sense that the colonel finally does what he has longed from the first to do—makes his comfortable old house a real home for the five children. Evidently they grew up there very happily and are now good citizens of these United States. Their story is laced with a delightful humor.

We are fascinated with Helen Sewell's illustrations. They are quite different from her usual style and very eloquent in picturing the Russian children. We especially admire the one of Sergeant Kelly and Mrs. Kelly welcoming the children and the colonel home.

NORTHWARD THE WHALERS GO. By John Scott Douglas. New York: Dodd, Mead & Co. 230 *pp.* $2.50.

This is a record of the adventures of Cody Dawson who went North from the Pacific Ocean to the Arctic Circle in a whaling ship. It tells of harpooning and bringing in whales in detail that is convincing and obviously authentic. It paints, too, a convincing picture of the Eskimo people and their way of life. Boys will think of it as a good adventure story by the author of "The Secret of the Undersea Bell."



FICTION

(*Continued from page* 25)

once the premises are granted, easily wins credibility. Jean Dutourd's book is a good book, if not a great one, the work of an expert craftsman and of a careful writer of prose, endowed with the rarest gift in modern letters: the comic spirit.

Under the Capitol

I AND MY TRUE LOVE. By Helen MacInnes. New York: Harcourt, Brace & Co. 317 *pp.* $3.50.

By Constance Morgan

THIS is a smooth, readable story of love and espionage in contemporary Washington. It is so contemporary that one would not be too surprised to find any or all of the plot's many ingredients in today's headlines, and the characters are neatly chosen for a combination of plausibility plus drama. Start with a member of a Czechoslovakian mission who returns from behind the Iron Curtain to revive a love affair with the beautiful wife of a consultant to the State Department. Juxtapose against this triangle a young niece from California and a lieutenant from Korea. Flank them all with solid friends on the one hand, and sharp, untrustworthy young men on the other, and you have provided your reader with a generous number of possibilities for emotional and political excitement. With her practised hand, Helen MacInnes develops these possibilities one by one against the background of that small but famous section of the nation's capital called Georgetown.

She does it skilfully. Descriptions of one's own town are as difficult to acknowledge as recordings of one's own voice, and to this reviewer the Georgetown of Miss MacInnes seems somewhat overvarnished, but her scenes and figures are recognizable. The heroine's crowded engagement pad, her small dinner party and those who attend it, including the chic, dubious, not-so-young bachelor and his antithesis, a nice, unfashionable, reliable servant of the government, are all standard Washington features. (The heroine's husband is an exception. He is so unpleasant that it is difficult to understand why the State Department or his wife accepted him.) Better than standard is the author's knowledge of the problems of security

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which enables her to demonstrate lucidly and effectively the amount of damage done by an apparently "tiny" leak of information. By connecting this leak to a question of trade rather than defense, she brings it home to the conscience of the citizen who deals with less spectacular secrets than the Atomic Energy Commission.

After this, it may seem captious to complain that the love story is far less convincing than the political one, but the author devotes more than half of her novel to the emotional problems of her main characters and it is the poorer half. The characters are not big enough to fill the roles so carefully prepared for them. The young do better than their elders because their dilemma is far from tragic and their tentative approach to love is described quite touchingly, but the supposed mature love affair does not rend the heart as much as the situation warrants. Helen MacInnes can invest a shabby room off lower Connecticut Avenue with the menace of an occupied country; her terse recital of what her heroine does in the last pages of the novel is sharp and telling; but there are long passages when the conversation of her characters falls flat.

Fiction of the Week

Some of the volumes described below are reviewed in this issue, others will be reviewed in early numbers.

THE BIRDS AND THE BEES. By James Aswell. New York: Rinehart & Co. $3. Teen-ager Rowdy runs away with a colorful character who manages to get himself killed. Soberer and wiser, she finds that convention has its virtues. A new novel by the author of "The Midsummer Fires."

A DOG'S HEAD. By Jean Dutourd. Translated by Robin Chancellor. New York: Simon & Schuster. $3. A modern-day fable, translated from the French, chronicling the troubles of Edmond Du Chaillu, who goes through life with a dog's head on his shoulders.

THE EASTER PARTY. By V. Sackville-West. New York: Doubleday & Co. $3. A popular English novelist spins a yarn about a group of people related by marriage and the methods they contrive to keep their dissatisfactions from becoming public scandals.

HEATHER MARY. By J. M. Scott. New York: E. P. Dutton & Co. $3. High-tension drama and stormy seas enliven the cruise of the yacht owned by a jealous husband and manned by friends who are believed to be responsible for his wife's death.

HEYDAY. By W. M. Spackman. New York: Ballantine Books. Clothbound, $1.50. Paperbound, 35¢. Webb Fletcher, by recounting his emotional vicissitudes during the Twenties, crowds this novel with a long succession of marital and extramarital episodes.

THE MONEY SONG. By Arnold Shaw. New York: Random House. $3. The knock-down drag-out struggle for survival and success waged by the tunesmiths of Tin Pan Alley.

THE TATTOOED HEART. By Theodora Keogh. New York: Farrar, Straus & Young. $3. As in Miss Keogh's successful first novel "Meg," adolescents dominate the scene—this time Long Island—and along with some of their elders they cut capers that seem to require urgent psychiatric attention.

THE HAPPY PEOPLE. By Sara Jenkins. New York: Thomas Y. Crowell Co. $3. The lure of love and the call of the church compete for the heart of a Methodist minister.

THE MAN FROM BRAZIL. By E. B. Garside. New York: Appleton-Century-Crofts. $3.50. A picaresque novel that carries its Scottish-born hero through many adventures in the Old and New Worlds.

SIGNS AND WONDERS. By Leo Brady. New York: E. P. Dutton Co. $3. Each of Mr. Carnahan's five children violates some religious prejudice which he cherishes. His conversion to tolerance is especially emphasized in this novel by the author of "Edge of Doom." —S. M.

Gay Playground

AMERICAN IN PARIS: Like most fictional Americans who go to the Paris of fiction, Rid Howard, though ostensibly there on business, was really there to sow his wild oats, since he was a young man. The oats he wanted to sow were with lovely Cecilie Von Hulsen, a Saxon beauty of noble birth. Unfortunately he soon found himself caught up in a Royalist intrigue against Napoleon, involved in duels and other things, suspected as a spy and pursued by that monster policeman Fouché. That—along with Rid's discovery that he really loved not the intriguing Cecilie, but the lovely young American, Cary Gilmore—takes you two-thirds of the way through Jere Wheelwright's **"Draw Near to Battle"** (Scribner's, $3.50). At a nice fast pace, too. Thereafter, however, things bog down terribly. Pardoned by Napoleon himself, Rid joins the Emperor's armies, is off to winter war in East Prussia and Poland, gets himself captured, escapes, and finally ends up in the arms of Cary. Most of his wartime experiences were dreary, and I suspect the reader will find them so, too. Mr. Wheelwright, who in previous works has shown himself a nice craftsman of the adventure story in a historical setting, has slacked off considerably here. There are still nice action scenes and an occasional sharp characterization. But the clichés are beginning to show. He even has Napoleon, on one of his few direct appearances, standing with one hand behind his back and his massive head sunk upon his chest. Talleyrand comes off a little better, but on the whole Mr. Wheelwright lets us down.

—Edward J. Fitzgerald.

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(Continued from page 65)

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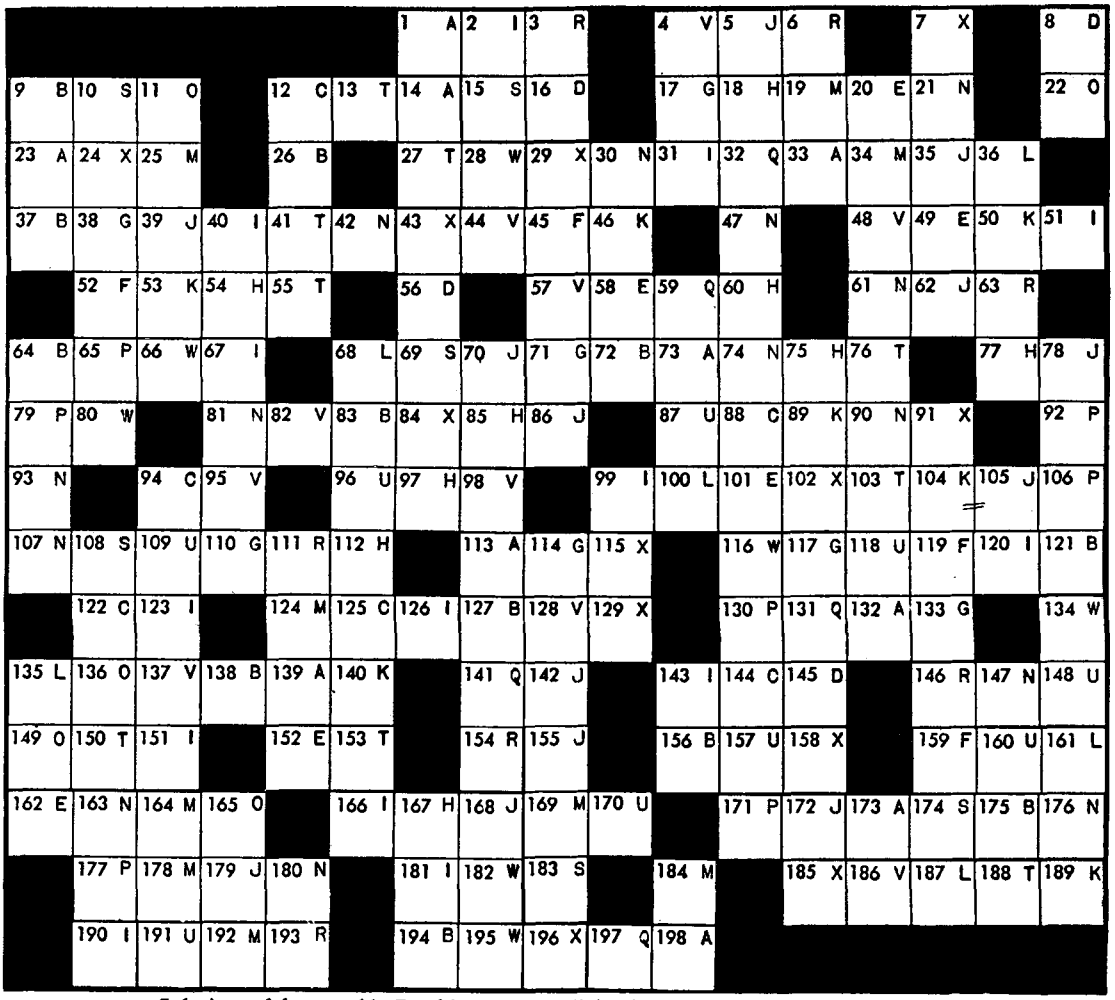
DEFINITIONS	WORDS
A. Chemical term for act of becoming visible.	14 113 132 73 139 173 33 193 23 1
B. Having a thin, sharp aspect (comp.).	127 9 83 37 64 72 156 138 26 194
	175 121
C. Blasphemously (2 wds.).	94 144 12 125 122 88
D. American advocate of international peace, founder of Amer. Peace Soc., 1828.	8 56 16 145
E. Human seat bones.	58 101 162 49 152 20
F. Amer. Revolutionary leader whose son fought in Revolution, grandson in Civil War, and grandnephew became President.	159 45 52 119
G. Tree feller.	17 38 117 110 71 114 133
H. Juvenile.	112 18 167 60 97 85 77 54 75
I. Three words for a standard method of interior finish, in building.	190 143 123 2 99 51 151 40 166 181
	31 126 120 67
J. Airplane maneuver developed in World War I (2 wds.).	179 39 105 86 35 168 5 62 78 142
	172 70 155
K. Printing of a daily paper.	189 140 50 104 53 89 46
L. Player of a woodwind.	135 100 161 187 36 68

DEFINITIONS	WORDS
M. Person regarded by ancient Greeks as worthless and used as a sacrifice to purify a community.	169 25 178 124 19 184 192 34 164
N. Intelligible.	147 21 176 42 180 93 74 47 107 30
	61 90 81 163
O. Somewhat archaic word, common in Eng. literature, for labor, drudge.	165 22 136 149 11
P. Christian woman of Joppa in the Bible, real founder of modern "Ladies' Aids."	130 65 171 106 79 177 92
Q. Exclamation enjoining silence.	197 131 141 59 32
R. Foodstuffs.	193 63 154 146 111 3 6
S. Act drowsy (comp.).	174 15 183 10 69 108
T. Said of an animal supplied with sensitive processes usually on the head.	27 55 103 153 13 188 41 150 76
U. A Welsh rabbit with slices of bacon and a poached egg (with "buck").	170 118 148 87 96 157 191 160 109
V. Two words, of usually unfair implication for a business man's trusted secretary.	186 57 95 82 48 93 4 44 137 128
W. Professional name for Franco-Italian pianist-composer, 1775-1818.	182 66 116 134 80 195 28
X. Said of blood let out of its proper vessels or arteries.	158 43 24 129 196 185 29 91 7 84
	102 115



DIRECTIONS

To solve this puzzle you must guess twenty-odd words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square of the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Read up and down the letters mean nothing. The black squares indicate ends of words; words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (second edition).

Solution of last week's Double-Crostic will be found on page 13 of this issue.

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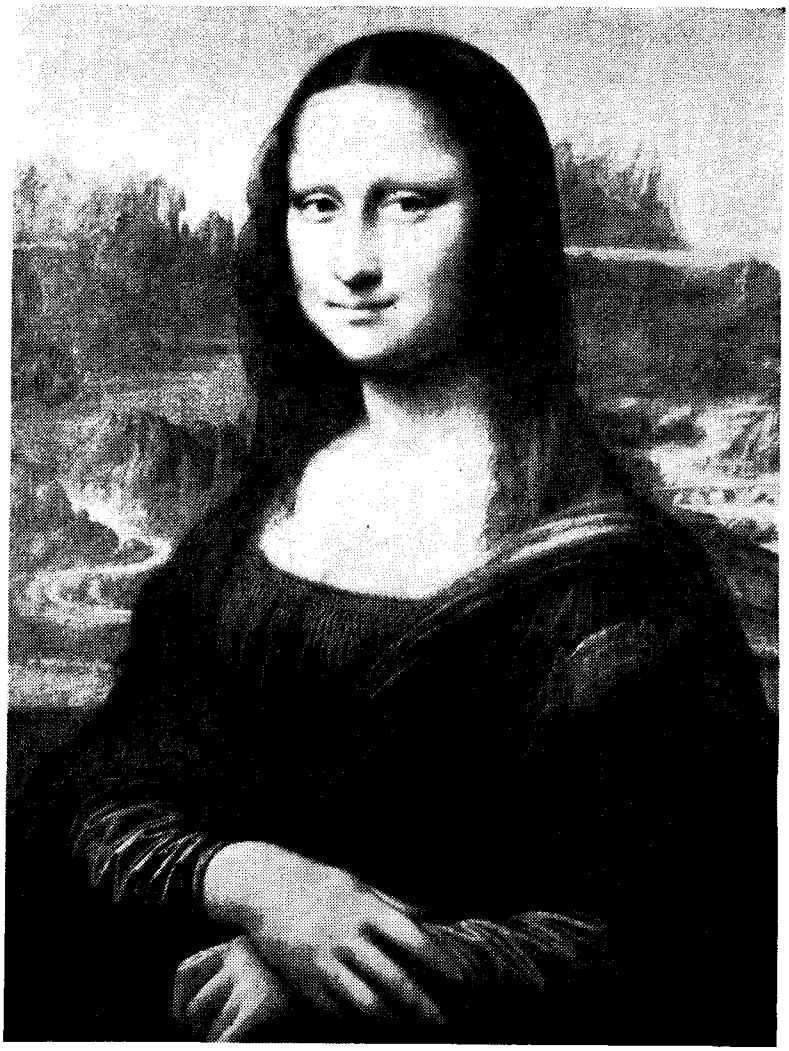
Is her hair black, brown, or red?



The most famous lady in all painting has appeared in print thousands of times since Leonardo da Vinci laid down his brush. In some color reproductions, she looks pale and flat. In others, with a profusion of printing ink that would have shocked da Vinci, she appears highly "made up."

Everyone who has attempted to prepare color plates of *Mona Lisa* has had problems. But nowhere will you find them more beautifully solved than in the portrait of her that appears in the "Painting" article in World Book Encyclopedia.

To prepare it, a color photograph was made of the original in the Louvre at Paris. Proofs of plates made from the color photo were diligently compared with the original, and color-corrected by the curator of the museum.

To guarantee color fidelity, the final plate was printed in *six colors* instead of the conventional four. If you check the finished plate, you'll find Mona Lisa's hair is a soft red-brown, just as it is in Leonardo's masterpiece—and the rest of the painting is reproduced as faithfully as is possible with modern, scientific methods.

Mona Lisa is only *one* example of the care used in preparing *all* World Book's paintings. And color fidelity is one of many reasons why World Book has been first choice of America's schools and libraries for so many years.

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